THE NEW-YORK HISTORICAL SOCIETY QUARTERLY

VOLUME XLI *April 1957* NUMBER 2

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CENTRAL PARK WEST AND 77TH STREET

NEW YORK 24, N. Y.

The New-York Historical Society Quarterly is published in January, April, July and October by The New-York Historical Society at 170 Central Park West, New York 24, N.Y. The Society does not assume responsibility for statements made by contributors. Yearly subscriptions are $3.00; individual copies, 75 cents. Entered at the New York Post Office as second-class matter.

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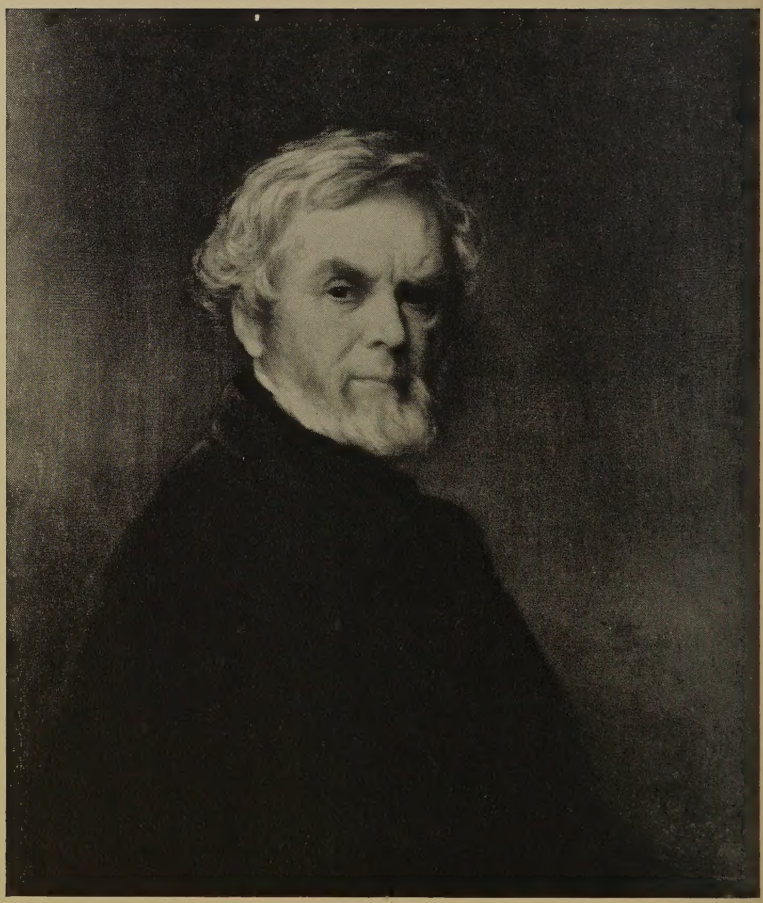

ROBERT W. WEIR (1803–1889)
Self-portrait
The New-York Historical Society

THE NEW-YORK
HISTORICAL SOCIETY
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April 1957

VOLUME XLI NUMBER TWO

New York: 170 *Central Park West*

THE RECOLLECTIONS OF JOHN FERGUSON WEIR (1841–1926)

PAINTER AND TEACHER

Edited by THEODORE SIZER

INTRODUCTION

ALTHOUGH American painting of the eighteenth century has received its full and rightful share of scholarly attention, the same does not yet hold true for the nineteenth. But times are changing. That great and exciting century can now be seen with some perspective and detachment. The shift in interest from the former to the latter period is indicated, for example, in contemporary concern with the battles and leaders of the Civil War. Slowly, but in like manner, nineteenth-century painting is moving into full focus.

It so happened that the lives of a single gifted family of artists, the Weirs, spanned the period between the Presidencies

of Thomas Jefferson and Calvin Coolidge. It was a versatile and talented trio of father and two sons. Each by his work, teaching, life and letters left his mark on the development of American painting. Each knew, on intimate terms, the architects, painters, sculptors, educators and the V.I.P.'s of their time. Their observations and opinions are, therefore, of considerable consequence.

The senior member of this able and accomplished family was Robert Walter Weir (1803-1889) who was born, the son of a Scotch merchant of New York, at New Rochelle. After a brief business career he abandoned his father's following in 1821 and devoted himself thereafter entirely to painting. He was successful in getting to Europe for study for three happy years, living while at Florence with the Boston sculptor and Harvard graduate, Horatio Greenough. He settled in New York upon his return, becoming a National Academician in 1829. Five years later he was appointed to a post at the United States Military Academy at West Point, first as instructor of drawing and then as professor (1846), retiring in 1876 after forty-two years of service. Numbered among his many students were such figures as Grant, Lee, Sherman (who, incidentally, drew exceptionally well), and the painter Whistler. He married Louisa Ferguson and, after her death, Susan Bayard, becoming the father of sixteen children. He is remembered not only as a teacher but highly regarded as a creative artist—in a period which did not take kindly to the arts. His "Embarkation of the Pilgrims" in the Rotunda of the National Capitol, finished in 1840, is, perhaps, the most famous of his works. He painted murals, cabinet-size genre pictures, portraits (many of which are at West Point), and watercolors; did illustrating; worked in stained glass; and designed a church (the Chapel of the Holy Innocents near the Military Academy). He was a well-rounded artist in the best Renaissance tradition. His fine library and extensive collection of drawings and prints influenced his two capable sons, the elder of whom (by his first marriage) was the writer of the following reminiscences.

John Ferguson Weir (1841-1926) was born at West Point and there he received his elementary education, subsequently becoming the pupil of his father. He left that romantic military establishment to join the 7th (New York) Regiment at the outbreak of the Civil War. Upon his discharge he maintained residence at the famous Tenth Street Studio building in New York. He was elected an A.N.A. in 1864 and an N.A. in 1866, as later recorded in these pages. In 1869 the young and highly successful painter became the Director of the Yale School of the Fine Arts, a post which he held for forty-four years, until 1913. He resembled his father, not only in the extreme length of his academic activities, but also in that rare combination of dedicated teacher and creative artist. He was a painter, sculptor, amateur architect, and author. He developed the School from nothing to one of considerable importance—an astonishing accomplishment in its day. He was responsible for adding the study of sculpture, architecture, and art history to the curriculum. It was due to his efforts that the limited collection of paintings housed in the old Trumbull Gallery, 1832-1868, grew to one of international importance (in the new Art Building) with the acquisition in 1871 of the celebrated Jarves Collection of early Italian pictures. He played a significant part in professional art education, as well as in lay interest and understanding. He was a man of multiple achievements.

His half-brother, the youngest of Robert Weir's sixteen children, Julian Alden Weir, 1852-1919, was also born at West Point and, like John, was also his father's student. Julian, a Paris-trained painter, did portraits, genre, still life, and Impressionistic landscapes, receiving greater renown as an artist than either his academic-bound father or elder brother.

After his retirement from Yale, in 1913, John Ferguson Weir wrote an account of his long and useful life at the Providence home of his daughter, Edith (Mrs. DeWolf Perry, wife of the late Episcopal Bishop of Rhode Island). It was never com-

pleted. Many hand-written drafts were made, corrected, and rewritten—all versions being preserved. Some of these were typed, in whole or part, but the author seems never to have been wholly satisfied. Paragraphs and even individual sentences were cut out and reassembled. Eventually and inevitably the various versions became mixed up and the sequence broken; parts of Weir's autobiographical writings were lost altogether. This jumbled mass of manuscript was presented by Mrs. Perry to the Yale University Library. The editor of these papers, interested in the history of fine arts at Yale, came across them a year or more ago. He is deeply indebted to Mrs. Huntington P. Welch of Bethany, Connecticut, for spending countless hours in piecing the papers together and arranging them, so far as humanly possible, in their proper order, and to Mrs. Alvin Johnson, also of Bethany, for the difficult task of making a fair typescript copy of the result.

The reassembled papers fall into three parts or chapters, each sufficient unto itself. They will be published in successive numbers of the *Quarterly*, as follows: "I: Memories of West Point during the Two Decades Preceding the Civil War"; "II: The Tenth Street Studios in New York City during the 1860's"; and "III: Memories of a Yale Professor 1869-1877." About a third of the newly assembled manuscript, having relatively slight interest today, has been omitted (as indicated by ". . .") for sake of brevity.

The editor also wishes to extend thanks to James T. Babb, Librarian of Yale University, for permission to publish the manuscript; to Rev. DeWolf Perry of St. Michael's Church, Charleston, South Carolina, and to Mrs. J. William Hinckley of Riverside, Connecticut, John F. Weir's grandchildren; to Col. William J. Morton, Librarian of the United States Military Academy, West Point, New York, and to Lamont Moore, Director of the Yale University Art Gallery, for their active interest and generous help.

I

MEMORIES OF WEST POINT

DURING THE TWO DECADES PRECEDING THE CIVIL WAR

FAMILIARITY with the West Point life of more than sixty years since [*i.e.*, during the 1840's and '50's], though having no official connection with the Military Academy, has left with me some vivid impressions of the character and personnel of that national institution previous to and during the Civil War. The impressions of childhood and youth principally, but as the child is said to be father to the man they fill a distinct place in a descending line of memories that connect the present with the past.

In my earliest recollection West Point stood quite apart from the outer world: there were no public highways leading to the Military Academy and railroad communication on either side of the Hudson did not then exist, though the New York Central was approaching completion; connection with the outer world was by boat alone, the sentinel at the government wharf guarding the Post from the landing of excursionists. Life at West Point, especially in the winter when the river was frozen, was quite isolated; the sun rose and set with the salute of a gun, the flag going up, or down, with the report that echoed among the surrounding hills; in my very earliest impression the connection between the solar luminary and that morning and evening gun was one of mystery.

West Point is beautifully situated, surrounded as it is with an amphitheatre of hills and the broad Hudson sweeping around the rocky promontory from which it derives its name; the situation offers a pleasing, if not grand, natural setting; the site for the Military Academy was well chosen at the beginning of the last century, or perhaps a little earlier. The place, too, is in a sense classic ground from its historic associations, connected as it is with a dramatic chapter in Revolutionary history. The

sentiment of this was kept alive in my boyhood by the sons of professors and officers who often engaged in sham fights with blank cartridges in storming or defending the remnants of certain old forts and redoubts in the vicinity, relics of the War of Independence. As to the life of the place the boys of the Post were in it, if not of it; and as this is not a history, but a reminiscence, I will allow these memories to shape themselves without regard to their relative importance.

"Old Bentz," the bugler, comes prominently to mind as one who seemed to control the mechanism of the military system, for he blew the hourly calls that wrought changes in the outward aspect of things; either the battalion emerged from the cadet barracks, assembling by companies for infantry drill; or a cavalry troop gathered on the farther plain; or the light-battery was limbered up and began its evolutions; or, it might be, the only observable object called forth by that bugle-blast was a solitary Professor, who emerged from his quarters and crossed the parade-ground to the Academic Hall, in which were the recitation-rooms. In its quieter hours one might traverse the whole length of the Post without meeting a soul except the sentinels: the machinery of the system was active and working industriously, but there were no outward signs of this visible. At other times contrast was marked by the roar of heavy siege guns whose discharge rattled the windows and shook the walls of the officers' quarters; or by the boom of shells thrown from a mortar-battery; or by the crackling fire of musketry at skirmish drill, varied with volleys by platoon; or (most exciting of all for the boys of the Post) by the yells of a charging cavalry troop. These sounds, varied occasionally with the strains of martial music by a fine military band, gave to my early impressions a certain glamour that soon was to take on an aspect of reality with the approaching Civil War.

Speaking of those cavalry charges, which were always exciting, I recall at a later day when Custer[1] was a cadet, that he

[1] Gen. George Armstrong Custer, Cadet number 1966, Class of 1861, the Indian fighter, killed in 1876.

WEST POINT AND THE HUDSON HIGHLANDS, 1855
Lithograph by Sarony & Co. after drawing by J. Bornet, 1855
The New-York Historical Society

was suspected of inciting his horse to run away, thus adding additional zest to the charge. Years later, at the close of the Civil War, when our armies were assembled in Washington for a final review, there was General Custer's horse running away through the whole line of March down Pennsylvania Avenue, the old instinct of his cadet-life possibly getting the better of him.

But to return to earlier recollections. There was a small day-school on the Post for the children of the Professors and Officers —some of my earliest memories linger there. Among my schoolmates were Loring and Whitman Bailey, sons of the Professor of Chemistry,[2] who eventually became college professors at Brunswick and Brown; Alfred Mahan,[3] son of the Professor of Engineering, who became Admiral in the Navy and author of

[2] Loring Woart Bailey, Professor of Chemistry and Natural Science at the University of New Brunswick, Fredericton, N.B., Canada, from 1861 to 1907; William Whitney Bailey, Professor of Botany at Brown University, from 1877 to 1906; and their father, Jacob Whitman Bailey, no. 666, Class of 1832.

[3] Alfred Thayer Mahan, Annapolis, Class of 1859, son of Dennis Hart Mahan, no. 361, Class of 1824: *Sea Power*, 1890-1892.

"Sea Power"; and Guy V. Henry,[4] who, though later much riddled with wounds through Indian warfare, lived to become brevet Major-General. Other sons of Officers and Professors went into the Army or Navy, or became known, some of them, in civil life. Among other things I recall the effect produced on the minds of some of the boys of that school by the military restraints of the place, which seemed to have a psychological tendency to promote mischief on their part through the very dangers incurred and the risks taken in devising and executing their plans for circumventing old Sergeant Owens, who was charged with maintaining order among these non-military elements of the Post; this gave a certain zest to their enterprise; even as the hunter of large game finds excitement in the risk incurred of being himself devoured by the prey, so these boyish exploits gained in dramatic interest because of their daring—a single instance will suffice. An epidemic having broken out in the Artillery barrack, the soldiers of the Company who were not ill were temporarily encamped on a narrow plateau at the foot of a steep incline in front of the Professors' quarters. Some of the boys entered into a conspiracy to attack this camp after dusk by filling a dozen or more empty barrels with the débris from their yards and at a given signal, (having quickly arranged the barrels in a row along the top of the steep incline,) they were started down the hill in good military order, gravitation doing the rest. They took the camp in the rear and almost demolished it, creating a great stir. The sequel was, that at an early hour the next morning, the culprits having been identified by the guard, were severally waited upon by orderlies at their homes and formally escorted to the Superintendent's office where, assembled about a large table ready to examine them, were the Superintendent himself, Major Delafield,[5] with the Adjutant and the Quartermaster of the Post. One should have known Major Delafield, "the eagle-eyed," as he was designated by the boys, to appreciate the full rigor of the situation. As

[4] Guy V. Henry, no. 1914, Class of 1861.
[5] Richard Delafield, no. 180, Class of 1818.

minors and civilians the boys were really beyond military jurisdiction, but a mock courtmartial had been secretly devised to give them a great scare, which it certainly did, for the unannounced sentence of that Court hung over their heads like the sword of Damocles.

At the time of which I write, late in the forties, the old Mess-Hall—a stuccoed building with the Cadets' Mess at one end and the Officers' Mess at the other, with officers' quarters on the second floor—stood opposite the school referred to, at the south-west corner of the parade-ground. I can see myself mounting the stairs of this building to the quarters of Captain Delos B. Sackett[e] to borrow his foot-ball for our school recess. He was a stout cavalry officer of amiable disposition, himself a wonderful kicker for he could send the ball high over the tallest elms grouped near by. The incident may afford a glimpse of the primitive aspect of the place at that time in connection with the old North and South Barracks, two plain brick-buildings of dismal appearance, their several stories faced with long wooden porches, standing at a right-angle with each other well out on the south-east corner of the parade-ground; the Post Office in the basement of one, with large coal-sheds in the rear. In the latter part of the forties or early in the fifties, these buildings were replaced by the present fine stone barracks and mess-hall further to the South. . . .

One of the historic land-marks of the Post, long since vanished, was a little old wooden dwelling with a lean-to roof, supposed to have been the headquarters of General Washington; it stood in the middle of a row of officers' quarters facing the parade ground. From time immemorial (measured by local tradition) this old house had been the residence of the Misses Thompson, three elderly spinster-daughters of a Colonel of the Revolutionary Army. From the fact that the house had remained in the family since the Revolution these ladies were left undisturbed by the Government, and were allowed to eke out a scant

[e] Delos B. Sackett, no. 1262, Class of 1845.

income by providing table-board for a dozen cadets, first-classmen; the improvement of the *ménu* over that of the mess-hall made this privilege eagerly sought for. In that day George H. Derby,[7] later known as a humorous writer under the *nom-de-plume* of John Phoenix, was one of these cadet boarders—"guests" they were termed—and he was said to have amusingly supplied the ladies of the homestead with their sole knowledge of the activities of the outer world, purely of his own invention. That old house, as I remember it with its inmates, was the last material link on the Post that bound the then present with the Revolutionary past; unless we except the ruins of some old forts and redoubts in the neighborhood, and a few ponderous links of the iron chain that was said to have been stretched across the Hudson, buoyed up with floats, to prevent the British ships from passing up the river.

Edgar Allan Poe had been a cadet for a short time, from 1830 to 1832, and also James McNeill Whistler at the time of which I write; but these subsequent luminaries in literature and art were dropped because of irregular whimsicalities unsuited to the discipline of the place; and very luckily, for the army doubtless lost but indifferent prospective officers, while the world of literature and art was recruited with two of the most brilliant lights of their time. It was said of Whistler's father,[8] who was a Colonel of Engineers but resigned from the Army to take up important engineering work in Russia, after making careful surveys for a projected railroad to connect Moscow with St. Petersburg, when discussing two proposed routes with the Czar, the latter with a ruler drew a straight line between the two cities on the map and ordered the construction of the road on that route, which was done at great cost without considering the obstacles—the map shows the line to be as straight as an arrow. . . .

As my early memories of West Point are not confined to the military features of the place I will vary these with other interests that come to mind. There were then living in the

[7] George Horatio Derby, no. 1278, Class of 1846.
[8] George Washington Whistler, no. 214, Class of 1819.

vicinity certain families whose homes, some of them, still retained the characteristics of an earlier time; among these were the Verplancks, the Mortons, the Newlands and Van Burens above the Highlands; and opposite West Point across the river were the Kings and Kembles, the Fishes, Pauldings and Parrotts; while below the Post, among others were the Baldwins, Pells, Morgans and John Bigelow[9]—all of whom were friends of ours, and while at boarding-school at New Windsor I occasionally passed a holiday at some one of these homes in the vicinity. I recall on one occasion sitting at table with a schoolmate at the Verplanck's, at Fishkill, listening to the conversation of Gulian C. Verplanck[10] and Charles Sumner,[11] discussing the political rumblings that were soon to break into the storm of Civil War. But among my pleasantest memories of that early boarding-school experience was a holiday passed at "Idlewild," the home of N. P. Willis,[12] who had driven up to our playground at the school and carried me off for the Sunday. Willis and George P. Morris[13] were then editors of the old *Home Journal* (no connection with the present sheet of that name), a literary weekly having great vogue at the South. They dispensed cordial hospitality at their respective homes—Willis at Cornwall and Morris at Cold Spring opposite West Point—and on Saturday evening they were seldom without a table-full of guests, including occasionally distinguished visitors from abroad. Willis was a graduate of Yale, a characteristic literateur of the time, then favorably esteemed as a poet by the English; while Morris ranked among the minor poets of the day.

During a summer's vacation I once rowed over the Hudson to call upon the younger members of the Morris family and a thunder-storm obliged me to remain to dinner. It was a Saturday evening and the guests numbered perhaps a dozen. At the head

[9] John Bigelow (1817-1911), editor, author, diplomat.
[10] Gulian Crommelin Verplanck (1786-1870), author, congressman.
[11] Charles Sumner, U. S. Senator from Massachusetts, 1851-1874.
[12] Nathaniel Parker Willis (1806-1867), Yale 1827, editor, journalist, poet, dramatist.
[13] George Pope Morris (1802-1864), editor, journalist, poet.

of the table, next to General Morris (who was a militia general), sat a young geological professor from Cambridge, England. Toward the end of the dinner his conversation drew about him all the older people, for he was discussing Genesis and geology and Hugh Miller's "Testimony of the Rocks,"[14] then just published. The discussion fell in upon my placid youthful mind as a stone dropped into a still pool will ruffle the whole surface with dancing waves. When I rowed home under the stars there were those waves of thought still moving up and down in widening circles, to be continued even in my dreams; and prompted by a remark I had overheard at table I got from the Library the next day Comte's "Positive Philosophy"[15]—which gave me a mental indigestion. I narrate this incident with some detail because I then realized for the first time that an entirely new thought suddenly let in upon a sensitive mind without preparation (yet capable of being clearly understood in its consequences) may cause a shock hardly less palpable than that of a physical blow.

Among the surroundings of West Point is Constitution Island, just across the river, then the home of the Warners, comprising the father—a retired lawyer to whom the Island belonged—and his two daughters Susan and Anna.[16] The elder daughter, Susan, became widely known through her novel, "The Wide, Wide World," published in 1849. As a boy it was a delight to row over to the Island and explore the rocky cliffs overhanging the Hudson at the northern end, where the reputed depth of the river was fancied to rival Byron's poetic license as to the depth of Lake Leman by the Castle of Chillon—"a thousand feet in depth below," &c. The Warner home, maintained principally by the literary success of the daughter, was at the lower end of the Island; a modest little dwelling entangled in a growth of flowers and shrubs, with a boat-house instead of a stable for access to the outer world. For many years Miss Warner held

[14] Published in Edinburgh and New York, 1857.

[15] Auguste Comte (1798-1857), founder of Positivism.

[16] Henry Whiting Warner, Susan Bogert Warner, novelist, and Anna Bartlett Warner, novelist.

SIEGE BATTERY, WEST POINT, LOOKING NORTH, 1859

Lithograph by C. Parsons from drawing by B. C. Stone
(Endicott & Co., 1859)

The New-York Historical Society

at her Island home a Sunday-afternoon gathering of some thirty or forty cadets, for their mutual study of the New Testament; and though "off limits" the cadets were permitted to attend the class. After her death in 1885, this was continued by her sister Anna, and with such acceptance to the military authorities that on her death at an advanced age a few years since, she was buried at West Point and honored with a military funeral, the bugler sounding "taps" over the grave.

In the routine of the military life there is much that is monotonous; it was so even at West Point, but occasionally a touch of sentiment would break in upon this routine with the glamour of romance: the River Serenade was of that character. At a late hour of the evening, when the moon and weather-conditions were favorable, a party of officers with their guests—the young ladies of the Post with their chaperones—would descend to the

river, and filling one boat with musicians from the military band, followed by other boats containing the officers and ladies of the party, were rowed along the darkened shores of Crownest toward Storm King, where the broad shadows of these Highlands were reflected in the water and all the activities of the region were silent save the sound of an occasional brilliantly lighted steamer passing up or down the river. The music, properly distanced and sometimes accompanied with song from the other boats, came floating over the water with the charm of a Venetian carnival, mingling with echoes of the horns and clarionettes dropping, as it were, from the rocky cliffs above. The locality was the setting of Drake's "Culprit Fay."

Among the succession of Superintendents in command at the Military Academy during the fifties, or previous to the Civil War, were Major Delafield and Colonel Robert E. Lee.[17] Major Delafield, afterward General of Engineers, was perhaps the most efficient of the Superintendents of that time; the material features of the institution were largely developed under his two administrations, separated by an interval of years. During the Crimean War he was sent to Russia for the inspection of their military system, and he brought back a mass of information that was printed by the War Department in its Pub. Doc. series; to which, though still in my early 'teens, I contributed some technical illustrations from his notes and photographs.

Of Colonel Lee I retain memories made indelible by the stirring events that gave deep significance a few years later to his resignation from the Army to join the Confederacy, following the secession of his state—Virginia. He was Superintendent of the Military Academy from 1852 to 1855; but I regret to say that the memories of boyhood are apt to be mainly confined to impressions made upon the senses, and my remembrance of Colonel Lee refers more particularly to his appearance and bearing on various official occasions, and to his distinguished personality as I recall him in his own home, or in his visits to my

[17] Robert E. Lee, no. 542, Class of 1829.

father, with whom he was on terms of intimacy: but with the change of feeling that quickly followed the outbreak of the Rebellion personal attachments gave place to a deeper concern for the life of the Nation.

An occasional visitor at the Lee's was George Washington Parke Custis of Arlington, then over eighty, I think a step-grandson of General Washington and the grandfather of Mrs. Lee.[18] He was sometimes a guest at our table and I recall that my father would occasionally draw out his reminiscences of the Washington family at Mount Vernon. On one of these visits he had with him an unsigned manuscript Order-book of General Washington's, a private blotter of some ninety pages kept during the General's camp life, possibly at Valley Forge. Through some exchange of courtesies this manuscript eventually came into my father's possession, who greatly prized it, especially for an order it contained for the suppression of swearing addressed to the officers of the Continental Army by the Commander in Chief, the language of which was very impressive. In showing this order-book occasionally to a visitor my father would sometimes take pleasure in reading aloud this order on swearing, and on one occasion I recall his having taken the manuscript from the drawer of a carved cabinet where it was reverently kept, to show it to Mr. and Mrs. Jefferson Davis who were calling—Davis was then Secretary of War; whereupon Mrs. Davis bluntly remarked that she was "tired of the laudation of Washington." The manuscript was quietly returned to its receptacle and the order on swearing was not read aloud on *that* occasion. This Order-Book is now in the archives of the War Department. Years later, during Grant's administration, when calling on the then Secretary of War, Mr. Belknap, I asked to see it. It was brought to me, but with a hole burnt through the middle of its pages, said to have been caused by the lighted cigar of a young officer while engaged in copying out the orders for some public printing.

[18] Correct.

What I recall with especial interest of those earlier days at West Point are the intimacies, or perhaps I should say for the most part the acquaintance, formed with men who afterward rose to high rank and distinction in the Civil War, both in the Confederate and Union armies. My private instructors, on returning from boarding-school, were Captains Sill[19] of the Ordnance, Thomas L. Casey[20] of the Engineers, Alexander Perry[21] of the Artillery, and Major O. O. Howard.[22] Captain Sill was Assistant in the department of Ethics and Law; he became Colonel of the 33rd Ohio Volunteers and was killed early in the war; Captain Casey (who later married my sister) rose to the rank of General and became Chief of Engineers; under his supervision were erected the Washington Monument, the new War and State Departments (I think), and the Congressional Library, at Washington. General Howard lost an arm in the War and rose to high rank; he commanded the Eleventh Corps at the Battle of Gettysburg. I mention these details as having their place in my recollection of the personnel of the Military Academy during the fifties and later.

Of the Professors of that earlier day I retain vivid impressions, for their characters were marked. Professor Bailey[23] had been a student at Princeton before entering West Point as a cadet, eventually becoming a Professor. Though a chemist, geologist, mineralogist and botanist by profession, he was also a man of fine literary feeling; he and my father were congenial in their tastes. I recall an incident of the examination-hall of that day: but I should first indicate the situation. The examination of the graduating class was formally conducted in a large and beautiful hall in the Library, since unhappily destroyed by the remodeling of that building. The Professors and Officers sat at a wide hemicycle of tables, in full uniform, before whom, (together with

[19] Joshua W. Sill, no. 1581, Class of 1853.
[20] Thomas Lincoln Casey, no. 1536, Class of 1852; married Emma Weir.
[21] Alexander J. Perry, no. 1506, Class of 1851.
[22] Oliver O. Howard, no. 1634, Class of 1854.
[23] Jacob Whitman Bailey, no. 666, Class of 1832.

the Board of Visitors appointed by the President,) the cadets of the graduating class were severally called up for examination. Professor Bailey had just finished his examination in Botany, and while this was going on my father had scribbled off in pencil the following lines and sent them folded, from hand to hand to Bailey, who sat at the farther end of the row:

> Dear Bailey, you are rich indeed,
> Your wealth lies all around,
> Your library, superbly vast,
> With the blue heaven is bound.
> Each tiny leaf presents a page
> Transmitted from remotest age
> Of teeming thought to thee,
> And in the hidden lap of earth
> The mystery of seedling birth,
> The secret germ you see;
> While Flora, for whose charms we sue,
> She freely lifts her veil for you.
>
> (Signed "R.W.W. Examination Hall, June 18th—1856.")

It may be seen from this episode that the tedious routine of examinations, conducted daily for a fortnight or more with all the stoical forms of the military system, still left some unguarded vents for human expression.

Professor Bailey was a fine swimmer, the admiration of certain boys of the Post who were sometimes privileged to accompany him down to "Washington's Valley" to bathe in the Hudson. He would dive and swim out under water to great distances, reappearing perhaps with some specimen-weeds in his hands after exploring the bottom. With several members of his family he was on the ill-fated steamer *Henry Clay*,[24] which was burned while racing with another steamer, as the custom then was between rival lines on the Hudson. Directing his wife and children to jump overboard he had them well in hand for saving them when he was grasped about the neck by a stranger and carried under; on regaining the surface his own had dis-

[24] Vividly described in Russell Lynes' *The Taste Makers* (Harper & Brothers, 1949), pp. 34-35.

appeared; except the youngest child Whitman who had caught a floating stool and paddled himself ashore, eventually becoming Professor of Botany at Brown University. . . .

One of my earliest recollections, as a boy, is that of opening the front door of our home on a summer's day and finding a lady standing on the threshold, about to ring the bell, who asked, "Is Professor Weir within?" and handed me a note for my father. She remained to luncheon and afterward asked permission to retire to a bed-room for a half-hour's rest, as she was "unable to stay the night." I was old enough to note the peculiarity of the request from a stranger, and also my father's solicitude for her comfort; but it was not until many years later, on recalling the incident, that I learned that this mysterious person was Lady Franklin, who visited this country with the hope of securing Government aid in the search for her husband, Sir John Franklin.[25] I mention this slight incident not only for the pathos of that long-continued hope on the wife's part, who refused to believe that her husband had perished in the Arctic solitude, but also in recognition of a change in sentiment that has recently come about through Peary's discovery of the Pole:[26] for there no longer exists, at least in the same degree, the lure of that quest which once seemed so fascinating, if not insoluble, for the explorer, but now is resolved into a certainty of knowledge which robs Arctic-exploration of some of its former romance and mystery.

Among my memories of West Point previous to the Civil War were the annual visits of the Commander in Chief, Lieutenant-General Winfield Scott,[27] whose arrival at the Post during the June examinations was usually announced by a salute of guns. General Scott was then popularly regarded as the embodiment of military glory; in addition to his soldierly prestige and distinguished presence his uncommon stature of six feet six may

[25] Sir John Franklin (1786-1847), arctic explorer, who failed to return from his last expedition in 1847; his second wife, Jane Griffin, sent a number of ships between 1850 and 1857 to search for him.

[26] Robert Edwin Peary (1856-1920), reached the North Pole on 6 April 1909.

[27] Retired in 1861.

have contributed to this impression, especially when seen mounted on his large roan horse at a review. His Mexican campaign, in which he was severely wounded, had established his reputation as our greatest soldier since Washington, whom he had succeeded as Commander in Chief. Echoes of the battles of Chapultapec, Cherubusco, Cerro Gordo, Vera Cruz, and the final capture of Mexico City which ended the war, are among the faint memories of my early boyhood; or perhaps these impressions were partly derived later from my subsequent brother-in-law Truman Seymour,[28] who went through that campaign as a Lieutenant of Artillery. What I more distinctly recall however, is the General's diplomatic service in Canada, in settling the international dispute about the boundary-line between the United States and the British possessions; this I remember because of the popular slogan used in that connection, namely, "fifty-four-forty, or fight!" as referring to the parallel of latitude marking the dividing-line claimed.

The General's pew in the old Chapel at West Point was next but one in advance of ours, to the right of the Corps of Cadets, and my attention as a small boy was often divided during the sermon between the attraction of the veteran's commanding personality and my father's large mural-painting of "Peace and War," which filled the vaulted apse of the Chapel. In that composition, between the two classical figures representing Peace and War were depicted the national emblems, with a large tablet in the centre somewhat resembling an altar, bearing the inscription "Righteousness exalteth a nation, but sin is a reproach to any people." The walls of the Chapel on our side were covered with black-marble shields of various shapes, inscribed with the names of Generals of the Revolutionary War, including one mysterious shield that bore an initial date of birth or commission, but with the name of the traitor-General rudely chiseled out, leaving the space blank.

I shall have occasion to refer again to General Scott in these

[28] Truman Seymour, no. 1290, Class of 1846.

recollections, but . . . I will include here a personal incident of a later day that comes to mind: an incident which suggests that the most casual accident in the daily life may bring one unwittingly in personal touch with events that are making history. After the Battle of Bull Run Mr. Lincoln came on to West Point by special train to confer with General Scott about General McDowell's successor to command the Army of the Potomac—Scott having retired as Commander-in-Chief, urging that a younger man should take his place. After the conference, which was at Cozzen's Hotel, to avoid annoyance as the President did not wish his presence known, they had driven down to the dock and got upon the little steam ferry-boat that plied between Cozzens, West Point and Garrisons. Professor Church[29] and I were waiting at the Military Wharf to take the ferry to the train for New York, and when the boat came alongside it did not stop but only slackened speed as it grazed the West Point dock and we leaped aboard; but, instead of crossing the river it steamed on up as far as the point of Constitution Island. The Professor and I were conversing at the rail and wondering as to the cause of this, when presently General Scott opened the glazed door of the little cabin and invited us in. There sat President Lincoln; with him was the President of the Hudson River Railroad who had managed the special trains that brought Mr. Lincoln on and were to take him back to Washington. As there was nearly an hour to spare before they could start by schedule on the return trip they passed it on the river in this way. General Scott introduced us and we sat there conversing together until finally we were taken on board the special and landed in New York. The object of the visit had previously been settled between the President and General Scott; what I recall of that meeting is little more than the sad face of the man with whom we sat, who eased his mind with an occasional witty story, or joked Mr. Sloane[30] about his "rat holes" in the rocks where the rail-

[29] Albert E. Church, no. 508, Class of 1828.

[30] Samuel Sloan (1817-1907), President of the Hudson River Rail Road from 1853 to 1865.

road pierced the hills. But the far-away look of his eyes, the deep lines of his plain features, his hair blowing in the wind as he removed his hat, have left indelible impressions that remain with me. The defeat of the army weighed heavily on his mind; it was a dark hour for the Nation.

Mr. Lincoln I had met before, under circumstances that are my reason for dwelling upon what is perhaps very slight and personal in these recollections. It was when I had gone down to Washington with the N. Y. Seventh, about the middle of April 1861, immediately after the fall of Fort Sumter. I did not leave New York with the Regiment, but with some two hundred belated recruits we were taken down by sea a couple of days later, on the propeller "Daylight," under command of Captain Viele,[31] an old West Pointer. We were to join the Regiment at the Capital, where we arrived by way of Chesapeake Bay and the Potomac River about daylight on a Sunday morning, at the Navy-Yard Wharf. By seven o'clock there appeared on board President Lincoln and Secretary Seward.[32] They stood on some cracker-boxes on the deck, and Mr. Lincoln said they would "like to take each one of us young men by the hand as we filed by." Now as the Navy-Yard is some five or six miles from the White House, considering the early hour and the pains taken to welcome us, this incident suggests the anxiety the government was then under, that such importance should have been given so slight a reinforcement at that critical time. But before the arrival of the Sixth Massachusetts and the N. Y. Seventh, a single company of Confederates might easily have captured or destroyed the city, for it was stripped of troops. The country was hardly alive to the danger of the situation; Boston and New York were the first to appreciate this, and hurried these regiments down without awaiting the President's formal call for volunteers.

For a few days, before going into camp, the Regiment was quartered in the Capitol; our Company, the Second, under Cap-

[31] Egbert L. Viele, no. 1360, Class of 1847.
[32] William Henry Seward, Secretary of State, from 1861 to 1869.

tain Clark (afterward Colonel) was quartered in The Senate Chamber. A week later the Regiment, which numbered about twelve hundred men, was lined up with the Sixth Massachusetts in front of the Capitol and sworn into the service of the United States by General McDowell[33]—President Lincoln walking down the ranks holding his little boy "Tad" by the hand. As these slight memories of Mr. Lincoln are grouped in my mind I may give another incident, of the previous month: I was at his inauguration, five or six weeks before, jammed in a dense crowd at the foot of the steps at the East Front of the Capitol—a crowd made up partly of independent groups of young men, especially from the West, secretly armed, and with the determination, as one from Illinois remarked to me, to be on hand in response to the threat that "Lincoln would never be inaugurated." Two brothers were with me and we took our stand at the foot of the steps with the gathering crowd early in the morning; it was a windy March day. When Lincoln came forth from the Rotunda of the Capitol on to the platform at the top of the steps he removed his tall hat, which Carl Schurz[34] (then a young man newly arrived in this country as a political refugee) said was, through the irony of fate, held by Stephen A. Douglas[35] while the President took the oath of office administered by Chief Justice Taney[36] and delivered the inaugural. As Lincoln read his address the wind tossed his hair weirdly and forced him to raise his voice to a high pitch. No sooner had he begun when the tops of the houses in the vicinity (since swept away) bristled with armed soldiers, while sections of artillery-batteries quietly drew up and commanded the avenues leading to the Capitol; this was done without attracting attention. Anticipating trouble General Scott had taken this precaution, arranging it cautiously so that it was observed only by a few. At any period of the address a shot might have come from some one in that crowd which would have converted its strained tension into a blaze;

[33] Irvin McDowell, no. 963, Class of 1838.
[34] Carl Schurz (1829-1906), soldier, author, statesman.
[35] Stephen Arnold Douglas (1813-1861), U. S. Senator from Illinois, 1847 to 1861.
[36] Roger Brooke Taney (1777-1864), Chief Justice from 1836 to 1864.

for so pervasive and apparent was the suppressed feeling that when the inaugural was over, and Lincoln had retired, many drew breath audibly.

Among the social interests of the neighborhood of West Point in those earlier days was the unique hospitality of Gouverneur Kemble,[37] the original proprietor of "The West Point Foundry" at Cold Spring, where most of the Government work was done in the manufacture of large guns; then carried on by his brother-in-law Robert P. Parrott[38] of "Parrott-gun" fame, a graduate of the Military Academy.

On Saturday evenings (and the custom was maintained for more than thirty years) Mr. Kemble received his guests at dinner without formal invitation at his residence opposite West Point. He was of literary tastes, an intimate friend of Washington Irving with whom he had journeyed in Spain. With the same regularity that characterized everything pertaining to the Military Academy, at five o'clock on Saturday afternoons the old ferryman Tom Leipsey would be at the upper West Point wharf with his boat, to row the Professors, with the Commander in Chief if he were present, over to the foundry dock, from whence they wound their way by a foot-path through the wood to Mr. Kemble's house. It was an old tradition that the high rocks of Constitution Island while echoing the sound of the row-locks repeated likewise with all the emphasis of a sepulchral human voice the old-time jokes and hearty laughter of those worthy dignitaries going back and forth on these festive occasions. I had a sense of having attained my majority when, later on, after I had begun my professional life in New York, I was formally invited to attend this Saturday dinner at Mr. Kemble's. The customs of the Colonial era were still maintained: the grace by the venerable host, the wax candles, the venison and canvas-back duck, the removal of the cloth, the port and Madeira, the sherry and walnuts, the formal toasts and finally the card-tables.

[37] Gouverneur Kemble (1786-1875), of "Cockloft Hall," Cold Spring, N. Y.

[38] Robert Parker Parrott (1804-1877), ordnance inventor, proprietor of the West Point Foundry at Cold Spring. No. 363, Class of 1824.

The quaint old-fashioned mansion spreading for the most part on one floor; the ample library with its many rare books and large open fire-place with blazing logs; the genial host, then well up in the eighties; the sparkling wit and animated talk—often very spicy and sometimes verging on the limit: manners, customs and the surroundings all carried one back easily in imagination to the days of the founders of the Republic. I recall an incidental remark made by the host, Mr. Kemble, who had been in Congress at an earlier time, that he had known personally every President of the United States; and nothing, to my mind, so forcibly disclosed the newness of this Republic as speaking with a living person who could say that—General Grant was then President.

Having grown up from childhood with some sense of the deference due to age and official rank I was a little disconcerted at that dinner on being placed beside the host and formally asked to take wine with those gray-haired dignitaries seen through the nimbus of candle-flames across the table. Being but just out of my 'teens and a very green sapling at that, I could only think of Napoleon after Jena, feeling that the hour had struck; big and little things were all mixed, as indeed they seem to be in these reminiscences; memories that come to the surface and disappear like the rising and falling of a candle-flame flickering in the socket. So all have now vanished: Mr. Kemble and the groups that gathered about the card-tables pocketing their little gains or grumbling humorously while paying their petty debts—hoping "at least to have had the luck to pay their ferriage with the earnings of the table"—all those lively living personalities are now mingled with the shadows of a nearly forgotten past, while the ferryman who rowed them back and forth across the river may well remind one of Charon ferrying his passengers across the Styx. The old customs, the life, the laughter and witty remark, the very sound of their voices, still linger in my memory like faint echoes, along with these recollections of old West Point.

Sometimes the senses seem moved as if from within and I fancy I can see the battery of flying-artillery still manoeuvering over the plain enveloped in a cloud of dust; the horses galloping noisily with the field-guns and caissons, whirling about with all the energy of active service. Amid this din and roar, the clatter of galloping hoofs and thunder of heavy wheels, the shouts of command and bugle-calls are heard. In a moment the rush ceases, the guns are unlimbered and the battery placed in position for firing, with the ammunition-wagons in the rear. A single round is fired and before its echo dies among the hills the guns are again limbered up and the battery is dashing off to the farther side of the plain. What a glorious change for the cadet must have been that active drill after the tedium of Davies' *Legendre*, or Church's *Calculus* and other similar dry studies of the class-room curriculum? . . .

There had been several Commandants of Cadets included in earlier memories, as friends of our family; among whom, to be mentioned later, were Major Robert Anderson[39] and Captain Bradford Alden,[40] a descendant of John Alden of Pilgrim fame. Close upon the opening of the Civil War Colonel Hardee[41] was Commandant of the Corps; his tactics were then studied, before Upton's came into use. Colonel Hardee was of distinguished military presence, a Southerner, I think from Georgia; he became a Major General in the Confederate Army. While still in my 'teens I once took the Colonel seriously to task in a formal note for something I thought required explanation or apology. The "affair" terminated without bloodshed, so to speak, and I am happy to add "with mutual respect."

Notwithstanding the dominance of military activities at the

[39] Robert Anderson, no. 406, Class of 1825; the hero of Fort Sumter had been Instructor of Artillery, not Commandant.

[40] Capt. Bradford Ripley Alden, no. 653, Class of 1831, Commandant from 1845 to 1852, after whom Julian Alden Weir was named. Captain Alden purchased at London in 1855 a set of three heavily carved confessionals and considerable wall-panelling in the Baroque style from a suppressed convent in Ghent. The celebrated "Alden Carvings" came to Yale, through Weir's efforts, by purchase, in 1897.

[41] Col. William J. Hardee, no. 966, Class of 1838, of Georgia, Commandant from 1856 to 1860, resigned January 1861 to join the Confederacy.

Post the social life of the place was not restricted to that influence; as a community of educated people there was scope for a diversity of interests. There was the "Dialectical Society," which held its meetings with the reading of papers and occasional discussions in its own hall over the sallyport of the cadet-barracks; under the influence of Captain Coppée[42] this society then manifested a decided literary tendency; military themes were dominant of course, but historical, scientific, biographical and other subjects also found place. And during the winter months there were bi-weekly concerts given in the beautiful hall of the old Library, to which all the families of the Post subscribed; the military band, which for those days was an exceptionally fine one of some forty or fifty musicians, changing from brass to stringed instruments: Professor Agnel with one or two officers who happened to be excellent amateur musicians would occasionally participate with the orchestra.

The family life of the Post with its private hospitalities was also agreeably in evidence, while there were occasional formal receptions at the Superintendent's for distinguished visitors, which gave breadth to the social life of the place as a national institution. These official receptions were usually preceded by a review of the Corps of Cadets if the visitor happened to be the President, or the Secretary of War, or the Commander-in-Chief; or some distinguished representative of a foreign nation, civil or military; among the latter I recall a visit of the Prince of Wales[43] (afterward Edward VII) with the Duke of Newcastle. . . .

Dr. French,[44] Chaplain and Professor of Ethics and Law, was a man of wide learning, a classical scholar of fine literary taste and discrimination; his department included likewise History and English as well as Ethics and Law. Dr. French may be said to have possessed in a degree that faculty which Plato ascribes to Socrates, of making others feel wiser in his presence; for in

[42] Henry Coppée, no. 1241, Class of 1845.
[43] Visited Canada and the United States in 1860 as "Lord Renfrew."
[44] Rev. John W. French, D.D., Weir's father-in-law.

discussions he seemed to draw out, as well as impart, the right thought. Apart from his teaching his personal character was a marked influence in the life of the place, recognized by cadets and officers alike and often referred to in later years by many to whom the door of his home had stood hospitably open. During the War, in a cavalry raid in the vicinity of Richmond, there were captured some personal effects of Jefferson Davis and among these was found part of a correspondence between Mr. Davis and Dr. French, of a date immediately preceding the Rebellion. In these letters, now partly on file in the War Department, the Professor had argued against the alleged right of a State to secede from the Union, and he endeavored to dissuade Mr. Davis, who had been his parishioner in Washington, from taking the course of action proposed. It is significant, in this connection, that Lieut. John T. Greble[45] of the Artillery, (a son-in-law of Professor French and formerly one of his assistants at the Military Academy,) should have been the first officer of the Regular Army to fall in the Civil War, at Big Bethel. . . .

As the period of these recollections drew near to the outbreak of the Rebellion the impending conflict cast its shadows before. After Mr. Lincoln's election, in November 1860, verbal strife passed quickly into threatening action and its effects reached other families at West Point. My sister's husband, Captain Truman Seymour of the Artillery (afterward General) was stationed at Fort Moultrie in 1860, across the Bay from Charleston, Major Robert Anderson in command. After the Presidential election the temper of the South became so threatening that as Moultrie was in no condition to resist an attack Major Anderson secretly determined to transfer his command, comprising some sixty or seventy men, to Fort Sumter, standing out a mile or more distant in the harbor. This was accomplished with small-boats in the night of December 26, under cover of the darkness. What followed is a matter of familiar history, but it may be of interest to mention incidentally, as a result of subsequent talks

[45] John T. Greble, no. 1651, Class of 1854.

with one who had been present throughout that initial experience of the War, that the number of batteries which eventually surrounded Fort Sumter when the Confederates opened fire in the following April was nineteen, with a force of six thousand men. It was said that nearly two thousand shot and bombs struck the Fort during the bombardment. The capitulation was on the 14th of April 1861; the command left the Fort with their arms, after formally saluting the flag, which had been shot away during the bombardment and replaced by nailing it to a spar. The salute was fired with the barbette guns for its full effect, the men passing out to a tug sent by the Confederates to transport the command to the steamer Baltic, which lay just outside the harbor.

I was in New York when Major Anderson landed at the Battery, and saw him borne to his carriage on the shoulders of enthusiastic friends, surrounded by a cheering crowd—much to his disgust I fancy, for he was somewhat of an artistocrat in temperament. As he was an old friend of our family he occasionally came to my studio when I had taken up my residence in the city; he was then retired, from ill health, and brevetted Major-General. To the inquiry why he had not opened fire on the Confederate batteries while they were being erected for the destruction of his command, he replied that he was "determined not to fire the *first* gun in an impending civil war." . . .

With the opening of hostilities the personnel of the Regular Army, as I had known this in my youth at West Point, seemed suddenly to expand throughout the country, North and South, for in both the Union and Confederate Armies nearly all the leading commanders were graduates of the Military Academy, and what had hitherto been of merely local interest, so far as these memories are concerned, was quickly absorbed in the wider interests of the Civil War. But there is one local incident my memory retains with the peculiar persistence that a very slight thing will sometimes hold over even the most important events if something personal attaches to it: it is that of standing on the sidewalk in front of the Professors' quarters at West Point and

seeing the old familiar Light-battery go by, ordered to the front under command of Captain Griffin.[46] The noisy clatter of the horses' hoofs and the creaking of their harness, the silence of the men seated on the gun-limbers and caissons, the recognition of a sergeant or a corporal, old friends of my boyhood, left with me a durable local impression. The battery took the rough wood-road up over the Highlands and beyond into the unknown, for I never heard of it again.

Because of the urgent demand for officers to meet the President's first call for seventy-five thousand volunteers after the attack on Fort Sumter, two classes from the Corps of Cadets were graduated before their time. Those Cadets from the South, who seceded with their States, left the ranks at evening parade, singly or in groups: it looked in a way as if things national were beginning to disintegrate. But with the serious there often lurks the humorous, and it was said of old Appelles, the long-time leader of the Military Band, that he proposed at the next Parade to "give them Hail Columbia, or the Star Spangled Banner, and see if any cadet would dare leave the ranks!" He seemed to regard his band of musicians in the light of a gun-battery, fully equipped to intimidate deserters by the wind of their brazen instruments.

When I joined the N. Y. Seventh as a recruit in '61, a brother then living in New York was already a member of that Regiment, and while encamped in the neighborhood of Washington it happened that one day we both got passes to go into the City—this was near the close of the Regiment's first brief term of special service. As we walked along Fourteenth Street my brother expressed the wish "to enter the regular service, for the war!" "Well!" I said, "let us call on the Commander-in-Chief and tell him this." On arriving in Town we found the Headquarters, then but a short distance from the White House; one of the orderlies at the door took in our names as privates in the N. Y. Seventh. General Scott was at luncheon, but we were admitted to his presence and standing at salute the case was quickly stated. The

[46] Charles Griffin, no. 1353, Class of 1847.

General under the circumstances was considerate, asking after our father's health, etc. At the conclusion of the brief statement we were formally dismissed, the orderly escorting us to the door. Reviewing the incident in the open air we considered it fortunate not to have been reprimanded for the intrusion. The Seventh was duly mustered out and two months later my brother's name was listed in the morning papers as having been commissioned Second Lieutenant in the Fifth U. S. Artillery.

I may add as a sequel to this, that two years later, at the Battle of Gettysburg, my brother commanded his own Battery on Cemetery Hill, during the action of the Third of July 1863; and the following day, on the conclusion of the great battle, with the remnant of his command he was ordered to New York to quell the draft-riot, which for several days had terrorized that City: the Infantry support accompanying the Battery was a company of regulars commanded by Captain John French—also the son of a West Point Professor. Though then living in New York I happened to be at West Point at the time of the riot and seeing it stated in the morning paper that my brother's Battery had arrived there, direct from Gettysburg, and was at the City Hall Park, I boarded a steamer that was about to carry troops from the Post to assist in subduing the riot. We were landed in the then upper part of the City, near Fortieth Street, and being unattached I made at once for Broadway with the purpose of taking a stage to the City Hall, passing on the way some evidences of the rioting of the day before. But I found that Broadway was destitute of vehicles of any kind, save a single wagon that passed carrying several dead bodies, with police-officers; the streets seemed wholly deserted and the impression was gruesome; I was obliged to walk the whole distance of several miles. I found my brother with his Battery, the horses picketed in the square and the men, many of them, lying on the cobble-stones sound asleep from fatigue. The mere presence of the regulars had the effect of subduing the rioting. The Militia regiments having all been sent to Pennsylvania to aid in opposing the Confederate invasion, until the troops arrived the police

alone were left to contend with the mobs and they behaved well; it was estimated that the casualties numbered above eight hundred, while the destruction of property was considerable and the plunderings indiscriminate. The animosity of the rioters, especially that of the Irish, seemed directed principally against the negroes, some of whom were caught and strung up to lamp-posts, while an orphan-asylum, sheltering several hundred colored children, was burned. Returning as I had come, I went to the Tenth-Street Studios where I was then living, not a little concerned as to whether that place would fall within the path of the mob's violence and reduce my hopes to ashes; but the next day the City gradually resumed its normal activities and eventually the draft went on. . . .

In these memories of West Point it remains for me to refer more specifically to my father as a member of the Academic Board. He was the successor of Charles R. Leslie,[47] who came out from England early in the thirties to fill the position of Teacher of Drawing at the Military Academy, made a professorship during my father's appointment. After a brief term of service Leslie resigned and returning to England eventually became a Royal Academician and was prominent in English art. My father's personality and reputation as an artist drew to him in those earlier years a wide circle of friends, especially in the fields of art and literature. His study, or *studio*, was an addition to the original stone quarters, a large room of the height of two stories open to the roof; built to enable him to execute his large painting of "The Embarkation of the Pilgrims," commissioned by Congress for the Rotunda of the Capitol at Washington and completed in 1847. As of local interest, in connection with the life of the place and its vicinity, I may mention that with the proceeds of this commission, $12,000, my father designed and erected as a memorial to his three children the stone Church of "The Holy Innocents," about half a mile below the Post.

The obvious isolation of an artist's professional life at a national military institution was partly relieved by my father by

[47] Charles Robert Leslie (1794-1859), painter and author.

the collections gathered in our home, comprising not a few fine works of art and a well-selected library with many portfolios of rare prints. It was here that my own interests then centered as a student of art; here also my memories linger when I recall the friendships and hospitalities of that day. . . .[48]

There were visits from the painters Thomas Cole,[49] A. B. Durand,[50] Leutze[51] and others; and the sculptors Henry K. Brown[52] (who made the fine equestrian statue of Washington in Union Square, New York) and Horatio Greenough[53]—men distinguished as artists, but of whom it may also be said that their professional merits formed the important part of a still wider interest, which made them marked men of their day. . . .

While at West Point immediately preceding the war I was as I have said busy with by apprenticeship in art, and as I recall my activities there, in connection with what is to follow in a paper on an artist's professional life in New York during the sixties, I shall be obliged to obtrude the personal note even more freely than I have hitherto done in these reminiscences.

[48] "I find among my father's papers," wrote Weir, "traces of visits and correspondence of an earlier time than is comprised within memories of my own; these include letters from William Cullen Bryant, then President of the old Sketch Club, which eventually gave birth to The Century Club; one letter enclosing a penciled copy of an unpublished poem for which he sought illustrations. Also hints of a visit from Washington Irving, in connection with which I recall an English water-color of 'Sunnyside' that hung in our drawing-room. And a note introducing Ralph Waldo Emerson, from his brother William, whom my father had known in Italy, in which occurs the passage, 'My brother Waldo has passed delighted days amidst your favorite scenes of the Val d'Arno'—with just the suspicion of a certain literary consciousness then in vogue. The note bears the date of Oct. 1, 1834; that was a few years before Emerson's published Essays and Addresses had widened his reputation, giving spring likewise to the hopes and aspirations of youth—as I recall their influence twenty years later."

[49] Thomas Cole (1801-1848), landscape painter, founder of the Hudson River School.

[50] Asher Brown Durand (1796-1886), engraver and painter, of the Hudson River School. His portrait, painted in 1826 by John Trumbull, is at NYHS (1941 *Catalogue* no. 216).

[51] Emanuel Leutze (1816-1868), historical painter, came to America in 1859.

[52] Henry Kirke Brown (1814-1886); statue dedicated 4 July 1856, a small-scale bronze replica of which, made in 1932, after the original study in plaster, is at the Yale University Art Gallery.

[53] Horatio Greenough (1805-1852), Harvard 1825, the first American sculptor to study in Europe.

VIEW OF THE HIGHLANDS FROM WEST POINT
By John Ferguson Weir, 1862
The New-York Historical Society

After my brief military service of a little more than three months at Washington, when the regiment returned to New York I had no hesitation in resuming preparations for the practice of art professionally; for the family was well represented in the war by three elder brothers and two brothers-in-law, and I felt that a further interruption of my studies would seriously affect my professional aims—for art is long and time is fleeting. I had already become interested in the material I found in the old West Point Foundry at Cold Spring, in connection with the casting of large guns and the forging of heavy steamship shafts for the side-wheelers of that day; the primitive and massive appliance employed in this heavy work in the dingy shops, with the men sometimes stripped to the waist toiling vigorously, appealed to my imagination with a significance beyond that of the merely picturesque; for weeks I was busily occupied in making studies of its separate features with a view to using these in what eventually was to assume definite form when I had taken a studio in New York. . . .

"NEW YORK FROM WEEHAWK"
with Long Island, the Narrows, and Staten Island in the distance
Made by Andrew Stevenson (1808–29)
after Hill's 1823 engraving of W. G. Wall's painting

THIS AMAZING AMERICA

AS PICTURED ON OLD BLUE CHINA

by ARTHUR H. MERRITT

NOT LONG after I had begun the collecting of Anglo-American historical Staffordshire (old blue china), I was invited to give a talk on the subject in a small town in Massachusetts. Never having given the subject of a lecture any thought, and having accepted the invitation, I decided to have slides made in color to illustrate each item referred to in the lecture. The audience was enthusiastic. This was followed by other invitations from historical societies, women's organizations, university groups, D. A. R.'s, etc. as far apart as Massachusetts and Texas.

The lectures were informal, always given without notes and, while essentially the same, never twice alike. Since their subject, usually with the above title, is of almost universal interest to American audiences, I have been urged more than once to write out the lecture as given in order that it might be preserved in print.* The following is written in compliance with that request.

Several years ago when World War II was at its worst, I heard an Englishman making an address in Syracuse, N. Y., the subject of which was "The Perils of America." After enumerating what those perils might be, such as the possible bombing of our cities, the invasion of our country, political opportunism versus statesmanship, he went on to say that the perils in these things were as nothing compared to the disposition of the people of the United States *to take for granted* what he called "This Amazing America." It's about this Amazing America that I am

* The latest of such requests was made following the delivery of this lecture before members and guests of The New-York Historical Society on June 4, 1956, for the express purpose of its publication in this *Quarterly*.

going to talk to you, for the story of Old Blue China is the story of America.

And this is how it happened: Soon after the War of 1812, the English potters in an endeavor to create a market for their wares in this country, conceived the idea of decorating them with American views, in the belief that their prospective customers would be more likely to purchase such wares than wares without American decorative interest.

With this in mind the potters gathered together such American prints as were available and, in addition, sent artists to this country (for this was before the days of photography) to make sketches of our historic monuments, public buildings, cities, battle scenes, etc., for use as decorations on the wares made in England for the American market. In this way, the history of the United States from the Landing of the Pilgrims in 1620 to the California Gold Rush in 1849 was written on the tableware of our forefathers.

Most of these wares were made between 1820 and 1840, some a little earlier and some a little later. In the beginning they were all made in the dark blue color with which you are familiar, but, as the art progressed and competition increased, other colors such as light blue, brown, black, red, purple, were also used.

And now, following this brief introduction, I am going to take you for a brief journey through some parts of *This Amazing America*, beginning at Plymouth and going up to Boston, where some beautiful examples of the potter's art may be seen; then down through Connecticut to New York, followed by a trip up the Hudson River to Albany and the Great Lakes, and returning in time to greet Lafayette as he lands at Battery Park in 1824; then down through Pennsylvania to Washington, and finally ending our journey at the Merritt China Room.

I: THE LANDING OF THE PILGRIMS

Here we have an imaginary view of the landing of the Pilgrims. They had left England on the 16th of September, 1620,

with 102 passengers aboard. They were 63 days in making the crossing during which time two of their number died and were buried at sea, and two babies were born, so they finally arrived at their destination with 102 passengers aboard the *Mayflower*.

Of this number only one third were pilgrims, the others being, according to historians, "nondescripts" who were picked up in London and other cities to swell the number making the hazardous journey. To claim descent from the *Mayflower* may not, therefore, be a distinction. But what we should remember is not this, but that here was a group of men and women who had left all that men cherish—friends, home and native land,

not to find soil for their plows, but freedom for their souls—the right to think, speak and worship as they would.

The illustration shows John Alden drawing the Pilgrim Fathers to the shore and at the left, two Indian chiefs, Squanto and Samoset, who appear to be acting as a welcoming committee. These plates are reported to have been made to celebrate the bicentennial which took place on December 21, 1820. It was on this occasion that Daniel Webster, not yet 39 years of age, made his celebrated Plymouth oration, with its famous statement: "What we sow in weakness shall be raised in strength."

II: THE BATTLE OF BUNKER HILL

This occurred June 17, 1775. During the preceding night the Americans went up on the west side of the hill and, during the night, threw up the breastworks seen in the illustration. They were discovered the next day by the British, who went out against them—approximately 3,000 well-trained regular troops against 1,500 "embattled farmers"—with all the confidence in the world, believing they had only to fire a few shots and the "peasants," as they called them, would disperse. On their way the British passed through Charlestown which they set on fire. The smoke from the burning town is visible in the background while the redcoats, in battle formation, are seen going up Bunker Hill. As they came within range of the breastworks, every musket blazed and they were driven back. They reformed and again were driven back. As they approached the breastworks for the third time, a final volley was fired and, the powder having given out, the Americans retreated to the west and were not pursued by the British. And thus it was that on that 17th day of June, 1775, Great Britain won Bunker Hill and lost thirteen American Colonies.

It was one of the bloodiest battles in history—one in which approximately one third of the combatants were among the casualties—411 Americans to 1,054 British.

It is a little discouraging to be informed by the historian that,

out of four thousand years of historic time, there have been but 267 years in which the human race was not engaged in war. It would appear to be a long time before the "Kingdoms of this earth shall become the Kingdoms of Our Lord and His Christ."

III: THE BUNKER HILL MONUMENT

Here we have a view of the Monument, 221 feet high. The cornerstone was laid by Lafayette on June 17, 1825—just 50 years after the battle. Forty veterans of the battle were present as was a great concourse of people. Here again we meet Daniel Webster who made his famous Bunker Hill address.

The monument was only partly completed when the funds gave out and it remained in its uncompleted state for several years, when a woman by the name of Sarah Josepha Hale, formed a woman's committee, raised the money and it was completed and dedicated June 17, 1843—exactly eighteen years after the laying of the cornerstone.

Sarah appears to have been a woman of some parts: Born in New Hampshire in 1788; a penniless widow at 34 with five children, she migrated to Boston where she took an active part in the civic and literary life of the times; was manager and editor of *Godey's Magazine* for several years. In 1830 she published a volume of verse, said to contain "the most famous child's poem in the English language"—a poem doubtless familiar to everyone in this audience—"Mary Had a Little Lamb." The poem immortalized Mary, for like Rip Van Winkle, she is still with us. Only recently it was reported that:

> Mary had a brand new dress,
> And it was light and airy;
> It didn't show the dirt a bit,
> But gosh! how it showed Mary.

IV: AN EARLY VIEW OF HARVARD COLLEGE

It is interesting to learn that in 1636—only 16 years after the Landing of the Pilgrims, the Colonial Government of Massa-

chusetts, set aside $2,000 toward the building of a college. Two years later, John Harvard died, leaving one half of his estate amounting to $4,000 plus his library of 320 volumes to the College Fund. In appreciation of his generosity, the College was given the name of Harvard. It is, as you know, the oldest college in the United States, but what you may not know is, that it's the richest college in the world, having an endowment fund in excess of $400,000,000.

V: THE CHESAPEAKE & SHANNON NAVAL ENGAGEMENT

This took place in Boston Harbor on June 1, 1813. Since the *Shannon* was the victor, views of the battle were made for the English market. In the course of time, a few of them found their way into this country. It is one of the rarest and most beautiful examples of the potter's art. The *Chesapeake* was un-

der the command of Captain Lawrence, who when fatally wounded cried out, "Don't give up the ship."

VI: THE MASSACHUSETTS GENERAL HOSPITAL

It had been designed by Bulfinch, the celebrated architect of that day, and was regarded as the last word in hospital appointments. It is being shown, however, not because of its architectural pretentions, but because it was in that building, on October 16, 1846, that Dr. W. T. G. Morton, a practicing dentist in Boston, gave the first public demonstration of the use of sulphuric ether as an anesthetic. Not often is it given to an individual to be the bearer of gifts so great as to touch, at some time in life, the health and well-being of millions of people throughout the world, yet that is true of the giver of surgical anesthesia.

It is reported that on that night in September 1759, as Gen-

eral Wolfe drifted down the St. Lawrence under cover of dark-ness, he quoted these lines from Gray's Elegy:

> The boast of heraldry, the pomp of power,
> And all that beauty, all that wealth ere gave—
> Await alike the inevitable hour;
> The paths of glory lead but to the grave.

And turning to his men he said, as if in prevision of his death on the morrow, "I would rather have written those lines than take Quebec." And Francis Parkman, the historian, in commenting on the incident a hundred years later, said: "and no one was there to tell him that the hero is greater than the poet."

But greater than either of these when judged by the value of his contribution to human welfare—greater than poet or hero

—is the giver of surgical anesthesia to the world, on whose tombstone it is written: "Before whom in all time, surgery was agony . . . After whom, pain in surgery was averted and annuld." (A bust of Morton may be seen in the Hall of Fame.)

VII: THE PITTSFIELD ELM

A tree that was to Massachusetts what the Charter Oak was to Connecticut, and the Treaty Elm to Pennsylvania,—a great historic tree, for it was under its branches that the Minute Men of Berkshire County were organized in 1775 by the preacher in the little church in the background—one of six brothers in the Continental Army.

The tree was 126 feet tall and revered by all who knew it. It was struck by lightning in 1861 and had to be taken down. When its tree rings were counted, it was found to be 340 years

old, which means that it was a hundred years old when the Pilgrims landed on the shore of Plymouth Bay. A bronze plaque marks the place where it stood.

In the foreground may be seen the figure of a young woman, known as "Crazy Sue." The story is told of her that one Sunday as she was prowling about the fields in the vicinity of Pittsfield, she ran across some small children who were picking berries. After admonishing them on the wickedness of picking berries on Sunday, she told them to kneel down and pray to be forgiven. And while they were engaged in their penitential prayers, she ate up their berries. And when they remonstrated with her, she replied, "It serves you right. You should have remembered that the Bible says 'Watch and pray'."

VIII: THE BOSTON STATE HOUSE

It had been designed by the celebrated architect Bulfinch and was regarded as one of the most beautiful buildings in the United

States. It was located on a cow pasture belonging to John Hancock whose house may be seen at the left. The cornerstone was laid by Governor Samuel Adams, July 4, 1795. The copper covering the dome was made by Paul Revere. It was not gilded until sixty years later.

IX: THE HARTFORD STATE HOUSE

By comparison with the Boston State House this may appear somewhat insignificant. Inasmuch as views of it are to be found only on a tea set, examples of the Hartford State House are exceedingly rare—the rarest item being a sugar bowl. Several

years ago I received a letter from a resident of Hartford saying that it had long been his purpose to present the Hartford Historical Society with a complete tea set, but had been unable to do so for lack of a sugar bowl. Learning that I had one he wrote asking if I would let him have mine. Thinking I should not stand in the way of his making so generous a gift, I let him have my sugar bowl in exchange for another item of lesser interest. But if the "Lord loveth a cheerful giver" I am afraid I anticipated little credit for it, as I never expected to find another

sugar bowl. A few years later a patient came to my office with something wrapped in a newspaper, saying it was a piece of old china from her summer home, and knowing of my hobby, thought I might be interested in it. When I unwrapped it and saw another sugar bowl,

> Then felt I like some watcher of the skies
> When a new planet swims into his ken,

for I never expected to see another sugar bowl—proving that "bread cast upon the waters" is sometimes returned to one. It now occupies an honored place in my collection.

X: THE COAT OF ARMS OF CONNECTICUT WHEN A COLONY

This is one of the rarest examples of Anglo-American historical Staffordshire, having sold at auction in 1925 for $1800. An enterprising English potter undertook to make a complete set of the Coats of Arms of the American Colonies, and did so except for New Hampshire which for some unknown reason

seems to have been overlooked. There are probably fewer than a dozen complete sets of the Coats of Arms in existence, one of which is in The New-York Historical Society.

XI: THE NEW HAVEN STATE HOUSE & CENTER CHURCH

Connecticut, like Rhode Island, at one time had two State Houses, this being one of the rare views of the "Newhaven" State Capitol located in New Haven. At the left may be seen the "Center Church."

XII: YALE COLLEGE

Founded in 1701, the third oldest college in the United States (named for Elihu Yale as its principle benefactor) seems to have been badly treated by the English potters, since there are no satisfactory views of the College to be seen on Staffordshire ware.

At the left there is visible a partial view of some of the College buildings. In the center a view of the "Newhaven" State House, and at the extreme right, the North Congregational Church which is still standing. (See illustration below.)

XIII: NEW YORK FROM WEEHAWK

This is one of several beautiful and historically interesting New York examples of the potter's art. Here are pictured the New Jersey shore in the foreground, the North River, and the lower end of Manhattan Island with its church spires and public buildings. In the distance may be seen Long Island, Staten Island, and The Narrows. It is regarded as one of the most beautiful of the several platters picturing New York City. As early as 1903, it sold at auction for $1225.

The one represented as a frontispiece to this article I purchased from its former owner in Seattle, Washington, who told me that it had been given to his grandmother as a wedding present on May 12, 1828, and that he was the third generation to own it.

XIV: BATTERY PARK AND CASTLE GARDEN

A hundred and twenty-five years ago it was a fashionable park and amusement center, including Castle Garden, capable of seating ten thousand or more persons.

It was here that Jenny Lind, who was said to have had "the most beautiful voice ever lodged in a human throat," made her American debut on September 11, 1850. She had been brought to this country by P. T. Barnum under contract to give a specified number of recitals, for each of which she was to receive $1,000 plus expenses. Jenny seems to have had an eye for business, as she declined to sign the contract until a substantial prepayment had been made. In order to meet these conditions P. T. was obliged to borrow from his friends. At her first appearance, at Castle Garden, eleven thousand are reported to have been present. Receipts exceeded $30,000.

While in this country and under contract to Barnum, she

gave 95 recitals for which she received $175,675. Barnum's gross receipts were $555,784. One of the prized possessions of The New-York Historical Society is the largest collection of Jenny Lind memorabilia in this country, including as it does many items of great historic interest, among them the Barnum contract and scores of portraits.

XV: NEW YORK FROM BROOKLYN HEIGHTS

This is another beautiful example of the potters' art and one of more than usual historic interest. It was only a few miles east of Brooklyn Heights that the British landed on the south shore of Long Island on the 27th of August, 1776, where they defeated a detachment of Washington's Army with losses of about 2,000 including prisoners. Two days later, during the night of August 29th, Washington succeeded in transporting his army of 9,000 troops, plus all the paraphernalia of war, across the East River,

a distance of three quarters of a mile, and in so doing escaped the British—and this, remember, was before the days of steam or electricity. He slowly made his way north and on October 28th fought the battle of White Plains, defeating the British almost two to one. The more I study the life of Washington, the more convinced am I of his greatness.

XVI: THE CITY HOTEL

This was New York's first skyscraper, located at 115 Broadway and the Waldorf-Astoria of that time. It was five stories high with 78 rooms. It was here that all the fashionable banquets of that day were held. Board and room could be had for $1.50 a day or $10.00 per week. In the foreground may be seen the woodpile, there being little or no coal available in those good old days, wood being the chief source of heat. Pumps may also be seen on Broadway. Croton water did not make its appearance until 1842. Rapid transit of that time is represented by the man on horseback. The spire of Trinity Church may be seen in the distance. (See left-hand illustration on page 161.)

XVII: ST. PAUL'S CHAPEL

This is the oldest extant public building on Manhattan Island, the cornerstone having been laid in 1764. It was regarded as one of the most beautiful buildings, architecturally, in America.

It was here that Washington worshipped while a resident of New York following his inauguration as President. The pew which he occupied is marked with the Coat of Arms of the United States. It is one of the churches associated with Trinity parish and was under the jurisdiction of the late Bishop Manning.

Speaking of bishops reminds me of the story of the man who had married a young wife who was very beautiful and very dumb. One evening as they were preparing to attend a fashionable banquet, hubby suggested to friend wife that she limit her conversation to Yes and No. When they arrived at the banquet

hall, this beautifully gowned young woman was ushered up to the head table and seated beside the Bishop. And the Bishop, who was not insensible to feminine charm, wishing to compliment her, turned to her and said, "Why, madam, you look just like some old Rembrandt," at which she bristled up and replied: "Is that so? Well, you don't look so damned hot yourself."

XVIII: COLUMBIA COLLEGE

Founded as King's College in 1754, it was given the name of Columbia College in 1784 following the American Revolution. The lot on which it was built was presented to the College by Trinity Church on condition that its president should always be a member of the Episcopal Church (then the Church of England)—a condition which I have been informed was always observed up to and including the presidency of Nicholas Murray Butler.

In 1857 the College moved to Madison and Fourth Avenues, between 49th and 50th Streets. Earlier in its history (about 1815), it petitioned the New York State Legislature for permission to hold a lottery by which to raise $40,000. The petition was denied but, to assuage their disappointment, the trustees were given twenty acres of land way up on Manhattan Island and valued at $2,000 per acre. Since this land brought in no

revenue, great was Columbia's disappointment. It is on about one half of those twenty acres that Rockefeller Center is now located and for which it pays a minimum ground rent of $3,000,000 annually—proving that our blessings sometimes come in disguise. The view below shows the earlier site.

XIX: THE NEW YORK FIRE OF 1835

This occurred on December 16, 1835, caused by an explosion in a gas main. It was a cold winter's night with a temperature 10 degrees below zero. The City, whose population was then 270,000, had only a volunteer fire department to man the pumps. Buildings numbering 649 were destroyed, representing a loss of

$20,000,000. This proved, however, to have been a blessing in disguise, for it brought about the establishment of a regular Fire Department and seven years later was instrumental in bringing water to the City. The fire is illustrated below.

XX: WEST POINT MILITARY POST

The following view shows West Point as it was on the night (September 21, 1780) when Benedict Arnold, then in command there, kept his rendezvous with Major André for the pur-

pose of betraying the Post and the American Cause, not for thirty pieces of silver as an older traitor had done, but for $30,000, which were subsequently paid him by the British Government. Following the conference, André crossed to the east shore of the Hudson River with a pass from General Arnold. He was apprehended north of Tarrytown and taken across the river to Tappan Zee, where he was tried by a military tribunal, condemned as a spy and hanged on October 2d just nine days after his conference with Arnold. His body was disinterred by the British in 1821 and now reposes in Westminster Abbey.

Arnold escaped to a British vessel in the Hudson River and fought with the English to the conclusion of the war, following which he took up his residence in Great Britain, where he died in 1801.

No incident of the Revolution stirred the emotions of the American public as did this betrayal. Both were relatively young

men; André was but 29, handsome, talented and a great favorite. Arnold was 39 and second only to Washington as the ablest officer in the American Army.

A most interesting story of the betrayal may be found in an historical novel by Frank Hough entitled *Renown*—a fascinating version of one of the most spectacular episodes in American history.

XXI: THE ERIE CANAL

This is said to have been second only to the Mississippi River as the most important water course in the United States, giving, as it did, direct access to the Great Lakes and the West. Construction was begun on July 4, 1817. It was 362 miles in length with 72 locks, costing about $9,000,000 at completion. The event was celebrated by a six-day excursion from Buffalo to New York October 26, 1825, with Governor DeWitt Clinton as the guest of honor. Throughout the entire journey they were greeted by large and enthusiastic crowds. Entering the Hudson River at Albany, as seen on the plate, they continued on their

way to New York City where a keg of water taken from Lake Erie was emptied into the harbor, symbolically wedding the Great Lakes to the Atlantic Ocean. The keg used on that occasion is one of the prized possessions of The New-York Historical Society.

Entrance of the Canal into the Hudson River at Albany may be seen on the 10-inch plate illustrating the event. The canal boats and the arches, covered with flowers at the time of celebration, may also be seen.

XXII: MAC DONOUGH'S VICTORY

This took place on Lake Champlain September 11, 1814, one of the most important naval engagements of the War of 1812, preventing, as it did, the invasion of New York State by the British.

It is reported of Commodore Thomas MacDonough that, before engaging in the battle, he called his officers about him and they together knelt down on the quarter deck, committing themselves and their enterprise to the care of One who neither slum-

ers nor sleeps; then, rising to their feet, they went out to victory which may have changed the history of the United States—reminding one of those beautiful lines from Tennyson's "Idylls of the King":

> More things are wrought by prayer
> Than this world dreams of. Wherefore let thy voice
> Rise like a fountain for me night and day.
> For what are men better than sheep or goats
> That nourish a blind life within the brain,
> If, knowing God, they lift not hands of prayer
> Both for themselves and those who call them friends?
> For so the whole round earth is every way
> Bound by gold chains about the feet of God.

XXIII: LAFAYETTE AS A YOUNG MAN

Born of an old and titled family in France in 1757, married at sixteen, Lafayette came to this country at the age of nineteen and took an active part in the American Revolution; became a close friend of Washington's; was wounded at Brandywine and was present later at the surrender of Cornwallis.

This is the rarest portrait of Lafayette as a young man to be found on old blue china, there being but two known examples in existence. Shown with it below is the cup plate illustrating Lafayette and the Necklace, described on page 170.

XXIV: THE LANDING OF LAFAYETTE

This took place on August 16, 1824. At the age of nineteen (as noted above) he came to this country asking permission to serve as a volunteer in the American Army without pay. This he did throughout most of the American Revolution. Following the close of the war in 1781, he returned to his home in France. In 1824 he was invited by Congress to be the guest of the United States. No one visiting our shores ever received a more royal welcome. Sixty thousand persons are reported to have been present to welcome him as he landed at Battery Park, New York

City, on Monday, August 16, 1824. By many he was regarded as the savior of the country. Congress voted him $200,000 and 3,000 acres of public land. During his thirteen months' visit to this country, he visited every State then in the Union, laid the cornerstone of Bunker Hill Monument, and was the guest of the President at the White House.

The Lafayette Society is still active in this country as a memorial to one of America's great benefactors. The bicentennial of his birth will be celebrated in 1957.

XXV: "IN COMMEMORATION OF THE LANDING OF LAFAYETTE"

Here we have a picture of Lafayette as he appeared at the time of his visit in 1824. I was informed by the person from whom I purchased the pitcher that it had at one time been the property of Gen. William Sheppard, famous for having put down the Shays' Rebellion in 1786. I expressed some skepticism of this and was given the address of a Mr. Sheppard in Westfield, Mass., to whom I wrote a letter of inquiry. He replied confirming the

story. I then consulted an encyclopedia only to find that General Sheppard had died in 1817—seven years before the landing of Lafayette.

In his youth Lafayette is reported to have been an uncommonly handsome man. Here we have a picture of him in his old age, which would seem to confirm the statement of the late William Lyons Phelps that "no one can grow old gracefully. Grace belongs to youth, and how fortunate this is so, for youth is so unutterably dumb, how else could we live with them."

XXVI: LAFAYETTE AND THE NECKLACE

There is a legend that just before leaving for home in September 1825, Lafayette presented the ladies of America with a necklace as an expression of his appreciation of their hospitality while he was a guest of the nation. On this cup plate may be seen a young woman with stars on her hat and stripes on her dress representing *Miss America;* at the right, Lafayette with extended arm, necklace in hand; in the distance, a ship in Chesapeake Bay, on which Lafayette was to return to his home the following day. (See illustration on page 167.)

XXVII: PENNSYLVANIA COAT OF ARMS

Of the twelve Coats of Arms pictured on old blue china, that of Pennsylvania is the largest and most beautiful. It is also the most costly, having sold in recent years for $2,300.

XXVIII: THE CAPITOL AT WASHINGTON

This is an early view of the Capitol before the wings were added. Except for the outside walls, it was completely destroyed by the British in 1814. More than ten years were consumed in rebuilding. It has long been considered as one of the finest public structures in the United States. (See lower illustration opposite.)

XXIX: THE WHITE HOUSE

First occupied during the Presidency of John Adams (1796-1800), it was partly destroyed by the British in 1814, during the Presidency of Madison. He escaped the British, taking with him a portrait of Washington and the "Declaration of Independence." The mansion is believed to have been given the name of "White House" from the fact that light gray sandstone was used in its construction. (See left-hand illustration above.)

XXX: THE MORMON TEMPLE

In 1839 the Mormons, numbering twelve to fifteen thousand, were driven out of Missouri. They crossed the Mississippi River and settled in southern Illinois in a town to which they gave the name of Nauvoo. In 1841 they began the building of the Temple, which was completed at a cost of over a million dollars and dedicated in 1846. Two years later, it was completely destroyed by fire caused by their non-Mormon neighbors. Almost at once they began their trek to the west under the leadership of Brigham Young, finally settling in Utah. Young was one of the twelve apostles whose names appear on the border of the plate as President. Young is reported to have been a man possessing many of the qualities of leadership. He was also a collector—not of old blue china, but of wives—and is reported as having had at one time a collection of sixty. His hobby won him the

nickname of "Bringum Young." There are only four known specimens of china with views of the Mormon Temple—one of which is in the possession of The New-York Historical Society.

XXXI: THE WASHINGTON AND FRANKLIN PITCHER

This is the only item in my collection the date of which can be estimated within four years. The pottery in which it was made, is known to have been in existence only four years from 1796 to 1800. The name of the pottery appears in an indented stamp on the bottom of the pitcher. Sometime within those four years the pitcher as illustrated was made. This means that it is more than 150 years old and is as perfect as the day of its manufacture.

On it may be seen a bust portrait of Washington as a relatively young man plus the inscription "Long live the President." On the opposite side is a portrait of "Dr. Franklin" with his fur cap. In 1903 it was illustrated in a magazine and reported as belonging to "Mr. Frank Falkner" of London. I had read the article and studied the illustration several times with more than usual interest, never dreaming I might sometime possess it.

I purchased it several years later of a dealer in New York who informed me that he had recently purchased it in London. Pasted on the bottom was the inscription: "This identical jug was illustrated in an American magazine in 1903, [*signed*] Frank Falkner." Only one other specimen is known in the United States.

XXXII: CUP PLATES

In the days when these English wares were in common use, it was customary to pour the hot tea into the saucer and, when it had cooled, to drink it from the saucer. The wet cup was then placed on the cup plate so as not to wet the tablecloth.

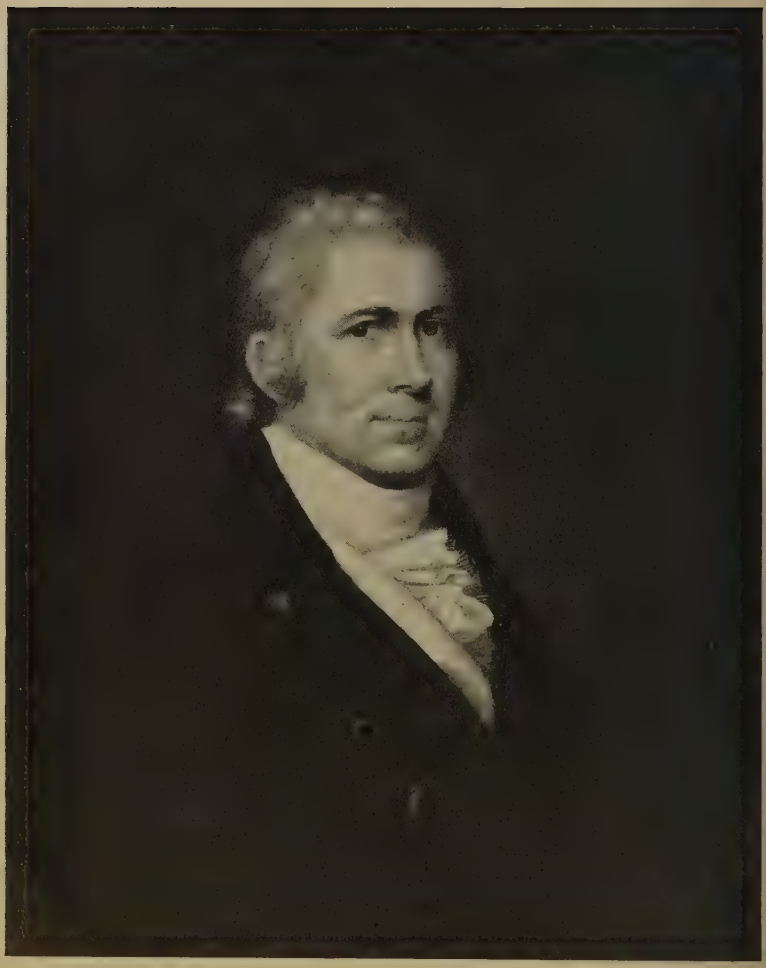
Cup plates vary in diameter from 3 to 4½ inches. They were made in various colors and many of them were decorated with American views. Some of these views are exceedingly rare and to be found on no other pieces of china; among them a portrait of Lafayette when a young man; Lafayette presenting "Miss America" with a necklace, and several views of the California Gold Rush, one of which is illustrated on page 172.

XXXIII: CORNER NEAR THE CHINA ROOM

This is a corner view of the hall outside the China Room—part of a collection of 360 pieces, representing 35 years of collecting. Only about half of the collection is housed in the China Room proper. The other half, including pitchers, teapots, sugar bowls, gravy and soup tureens, teacups and saucers, plus additional plates and platters, has overflowed into the hall.

The making of the collection has been an interesting and educational hobby, by which I have learned much of American history I would otherwise never have known. It has also preserved for future generations a group of historical items which in the course of time would probably have been destroyed. The collection will ultimately find a permanent home in The New-York Historical Society.

And here we will end our journey through some of the highways and byways of "This Amazing America," dedicated more than 300 years ago to human liberty by a small group of God-fearing men and women who were willing to face death and starvation in a trackless wilderness, in order that they and their descendants might be free. To us, who are their descendants, there has been bequeathed a priceless heritage. God forbid that we should "take it for granted."



EZRA AMES (1768–1836)
Self-portrait, *c.* 1800
Albany Institute of History and Art

A SUPPLEMENT TO THE CATALOGUE OF PICTURES BY EZRA AMES OF ALBANY

by Irwin F. Cortelyou

THE FOLLOWING list of pictures by Ezra Ames is a Supplement to the original Catalogue comprising Part III of *Ezra Ames of Albany: Portrait Painter, Craftsman, Royal Arch Mason, Banker, 1768-1836*, by Theodore Bolton and Irwin F. Cortelyou, published by The New-York Historical Society in March 1955. The Catalogue itself was compiled by the writer with the collaboration of Mr. Bolton.

Although this was the first attempt to assemble an extensive catalogue of Ames's work, the compilers strove to make it as complete as possible, listing 571 pictures by Ames, 23 prints after portraits by Ames, 19 pictures misattributed to Ames, and 9 pictures of unsettled attribution. Nevertheless, in their "Notes on the Catalogue," the compilers stated: "If some mistakes have been made (as is probable) or when additional pictures by Ezra Ames come to light (as is certain)," they would appreciate having such information brought to their attention.

Responses to this request for new information, and the interest roused by a joint exhibition of Ames's work, first at The New-York Historical Society and later at The Albany Institute of History and Art, from November 8, 1955, through February 1956, have brought forth a sufficient accumulation of new material to justify this Supplement.* This material has been placed in the same pattern as that used in the original Catalogue.

The Supplement includes: fifteen pictures not listed in the original Catalogue; six pictures listed as unlocated in the original Catalogue but now located; two pictures listed in the original Catalogue as of unsettled attribution but now attributed to Ezra

* The author wishes to thank all who have sent in information and to express appreciation to Mr. Bolton for his invaluable judgments on attributions and matters of presentation.

Ames; three prints after pictures by Ezra Ames not listed in the original Catalogue; two prints after pictures by Ezra Ames listed as unlocated prints in the original Catalogue but copies of which are now located. (A number of pictures listed in the original Catalogue have changed ownership. When this has been the only new information received the picture is not listed in this Supplement.)

Each of the entries for new pictures is assigned a number-plus-letter to indicate where it belongs in the original Catalogue sequence. (Thus entry No. 37a for BRONK in the Supplement should follow entry No. 37 for BRINCKERHOFF in the original Catalogue.) Entries for pictures previously listed as unlocated are given their original catalogue numbers. In every case the entry number (*e.g.*, 37a-Supp.) bears the affix "Supp." for Supplement.

In describing the pictures the support is mentioned only if other than canvas; height is given before width. The abbreviation FARL refers to the Frick Art Reference Library, New York City. All mention of the "Catalogue" or "original Catalogue" refers to the Catalogue in Bolton and Cortelyou, *Ezra Ames of Albany*, The New-York Historical Society, 1955. Unless otherwise noted, the fact that a portrait is listed here indicates that both the writer and Mr. Theodore Bolton accept it as by Ezra Ames, whether or not a notation to that effect appears in the entry.

Of the 587 pictures by Ames now listed in both the original Catalogue and this Supplement, 332 are still to be located. Other paintings and drawings by Ames undoubtedly exist of which no record at all has come to the writer's attention. The writer therefore repeats the request for further information as to the whereabouts of pictures by Ames and hopes to learn of enough paintings to justify a second Supplement.

[20a-Supp.] BANYAR, GOLDSBOROUGH (1724-1815). Born in London, he was brought at the age of 14 to New York City by George Clarke, Secretary of the Province, who in 1746 returned to England for good, leaving his offices in Banyar's hands. Banyar was Deputy Secretary of the Province of New York, 1746-1776; also

Deputy Auditor-General, Deputy Clerk of the Council, and Deputy Clerk of the Supreme Court. In 1752 he became Register of the Court of Chancery and in 1753 Judge of Probate and Examiner of the Prerogative Court, positions held by him until the Revolution, when he retired to Rhinebeck. In 1767 he married the widow of John Appy, née Elizabeth Naden (*c.* 1739-1808), and their son, Goldsborough, Jr., later married a daughter of Governor John Jay. Taking no part in the Revolution, Goldsborough, Sr., retained his immense landed estate and great wealth and lived out the remainder of his life at Albany. In later years he served with General Schuyler and Elkanah Watson as a Canal Commissioner, making important investigations preliminary to the Erie Canal project. He died at his Albany home, 62 Pearl Street [Ezra Ames then lived at 41 Pearl Street], November 4, 1815, at the age of 91. (The sitter was identified by Dr. R. W. G. Vail, who provided the above information from: *Docs. Rel. Col. Hist of N. Y.*, VIII: 188-189; Gorham Worth, *Random Recollections of Albany*, 3d ed., 1866, pp. 112-118; the Banyar Papers at NYHS.)

Description: 52 x 42 inches. Three-quarter-length, seated, head to right.

Date: c. 1800. This is the earliest date at which, the writer believes, Ames was competent to paint such an ambitious composition. And it is the latest date, judging by apparent age of sitter, consistent with Banyar's known age, which would have been 75 or 76 in 1800. A miniature of him (at NYHS) by Anson Dickinson, painted in 1808, shows him as a much older man.

Owners: (1) Augustus Van Horne Stuyvesant; (2) The New-York Historical Society from the estate of the former, 1957.

Attribution: The artist was unknown to the owner. Attributed at the time of acquisition to Ezra Ames by Dr. R. W. G. Vail, Director, The New-York Historical Society. Attribution concurred in by Irwin F. Cortelyou and Theodore Bolton.

37a-Supp.] BRONK, LEONARD (1751 or 1752-1828), jurist, born in Bronk [*sic*] House near Coxsackie, N. Y.; served in the Revolution; member of the State Assembly; State Senator; first judge of the Court of Common Pleas of Greene County, N. Y., 1800-1810; descended from Jonas Bronck after whom Bronck's Manor, Bronck's River and Bronck's Borough were named, "the ck's being changed to 'x' on account of euphony." (Frank A. Gallt, *Dear Old Greene County*, Catskill, N. Y., 1915, pp. 133-137).

Description: 30 x 24 inches. Bust, head to left.

Date: 1823.

Inscription on back: "Leonard Bronk Esq^{r} aged 72 y^{rs} / E. Ames p^{t} 1823 / 30 Dollars paid for Painting & / 18 Dollars paid for the frame."

Owners: Leonard Bronk Lampman, Coxsackie, N. Y. (died 1939); bequeathed by him to the Greene County Historical Society, West Coxsackie, N. Y. (housed in the Bronck House).

Photograph: FARL 52845.

Note: This portrait was brought to the attention of the writer in 1955 by Mrs. Lester Robert Smith, Librarian of the Greene County Historical Society.

[52a-Supp.] CHILD, JONATHAN (1785-1860), born in Lynn, N. H., and died in Buffalo, N. Y.; postmaster at Charlotte, N. Y.; moved to Rochester in 1820; was first mayor of Rochester in 1834; married Sophia Eliza Rochester in 1818. (Information at FARL from the Rochester Historical Society.)

Description: 30 x 24 inches. Bust, head to right.

Date: Said to have been painted at the age of forty-nine [1834], however the costume suggests a date nearer 1820.

Photograph: FARL 53007.

Owners: Rochester Historical Society, Rochester, N. Y., gift of Montgomery Gibbons, Sophia Rochester Gibbons and Emily Nichols Gibbons.

Note: This portrait was brought to the attention of the writer in 1956 by Mrs. Thurman Rotan, Frick Art Reference Library, New York City.

[52b-Supp.] CLARKE, WILLIAM (1776-1841).

Source: This painting is known only through an engraving (No. 568-Supp.) and is probably a companion portrait to that of his wife, Beulah (Allen) Clarke (No. 53-Supp.).

Unlocated.

[53-Supp.] CLARKE, MRS. WILLIAM, née Beulah Allen, probably born about 1787 in Northborough, Mass. (information from Mr. Hall Park McCullough), died Feb. 10, 1827 (A. D. Eddy, *A Sermon Occasioned by the Death of Mrs. Beulah Clarke, Wife of William Clarke, Esq., of Utica. . . . February 18, 1827*, New York, 1827). She was the daughter of Solomon Allen (1751-1821) and Beulah (Clapp) Allen (1750-1813); married William Clark(e), November 4, 1801 (Orrin Peer Allen, *The Allen Memorial*, Palmer, Mass., 1907, pp. 37-38). Her daughter, Elizabeth, married the Reverend A. D. Eddy (letter from Miss Ethel Van Benthuysen, 10/22/56).

Description: Panel. 28¾ x 21½ inches. Bust, head to left.

Date: c. 1820.

Owner: Miss Ethel Van Benthuysen, Albany, N. Y., great-granddaughter of the sitter. The portrait came down through the Eddy family.

Photograph: The owner.

MRS. WILLIAM CLARKE
Née Beulah Allen (*c.* 1787–1827)
By Ezra Ames, *c.* 1820
Owner: Miss Ethel Van Benthuysen

RICHARD FENIMORE COOPER
(1776–1813)
By Ezra Ames, *c.* 1815
Owner: Dr. Henry S. F. Cooper

Exhibition: Joint Exhibition of the Paintings of Ezra Ames at The New-York Historical Society and later at the Albany Institute of History and Art, November 8, 1955, through February 1956.

Attribution: The artist was unknown to the owner. Attributed to Ezra Ames by Mr. Robert G. Wheeler, Sleepy Hollow Restorations, Inc., Tarrytown, N. Y., 1955. The attribution is confirmed by the discovery of a copy of the engraving by Maverick, No. 569-Supp., made from the oil painting.

Note: Listed in Catalogue entry No. 53 as known only through the then unlocated engraving, Catalogue entry No. 569. This portrait came to the attention of the writer in 1955 from Mr. Hall Park McCullough, New York City. This entry supersedes Catalogue entry No. 53.

76a-Supp.] COOPER, RICHARD FENIMORE (1776-1813), son of William Cooper (1754-1809) and brother of James Fenimore Cooper; married Ann Low Carey (W. W. Cooper, [*Genealogical Chart of the Cooper Family*,] Washington, 1879). His birth date is given as 1774 on label under picture.

Description: 30 x 24¾ inches, sight. Bust, head to left.

Date: c. 1815.

Owners: (1) James F. Cooper; (2) bequeathed to his son, Dr. Henry S. F. Cooper, New York City.

Photograph: By Irwin F. Cortelyou.
Note: This portrait came to the attention of the writer in 1955 from Mrs. Henry S. F. Cooper.
Examined: By Irwin F. Cortelyou.

[76b-Supp.] COOPER, WILLIAM (1754-1809), jurist; representative U. S. Congress, 1795-1797, and 1799-1801; founder of Cooperstown, N. Y.; father of James Fenimore Cooper. (*Dictionary of American Biography.*)
Description: 30 x 24½ inches. Bust, head to right.
Date: c. 1805.
Owner: Dr. Henry S. F. Cooper, Cooperstown, N. Y., great-great-grandson of the sitter.
Photograph: FARL 52880.
Attribution: Stated by Mr. Theodore Sizer in *Colonel John Trumbull* (New Haven: 1950), p. 22, as possibly by Trumbull, but "more likely a copy" by Ames after a lost portrait by Trumbull. The writer and Mr. Theodore Bolton have seen a photograph of this painting since publication of their original Catalogue and think that the portrait was painted by Ames and is not a copy by Ames of a portrait by Trumbull.
Note: Listed among "Unsettled Matters" in Catalogue entry No. 611 which this entry now supersedes.

[102a-Supp.] DUNKIN, MRS. ROBERT HENRY, née Elizabeth Watkins (probably born in the late 1760's; died 1846), born in St. Christopher's, W. I., daughter of John Watkins and Lydia (Stillwell) Watkins of Shrewsbury, N. J.; lived in New York City; married Robert Henry Dunkin (died 1808) of Philadelphia, 1792; moved to Albany, 1816; lived with her daughter, Mrs. John S. Van Rensselaer. (Letter to Irwin F. Cortelyou from Mrs. Alan Carrick, 1/19/56.)
Description: 29½ x 23½ inches. Half-length, head to right.
Date: Probably *c.* 1820. In 1829 Ames painted her daughter and son-in-law, Mr. and Mrs. John S. Van Rensselaer (Catalogue entries No. 392 and No. 393) as recorded in Ames's Account Book.
Owners: (1) Catharine Sanders Van Rensselaer (Mrs. Robert Johnston), granddaughter of the sitter; (2) Mrs. Alan Carrick, Princeton, N. J., her granddaughter.
Photograph: The owner.
Attribution: To Ezra Ames by family tradition.
Note: This portrait was brought to the attention of the writer in 1955 by Mrs. Alan Carrick, Princeton, N. J.

[107-Supp.] EGBERTS, CORNELIUS.
Description: 30 x 24 inches. Rectangle with oval mat. Bust, head to left.

Date: Probably the portrait of "Mr. Egberts" recorded in Ezra Ames's Account Book, October 9, 1826.
Owner: Miss Evelyn Newman, Albany, N. Y., grandniece of the sitter.
Exhibition: Albany Institute of History and Art, 1946.
Photograph: The owner.

CORNELIUS EGBERTS

By Ezra Ames, dated in his Account Book, October 9, 1826

Owner: Miss Evelyn Newman

Attribution: After an examination of the portrait in 1950 the writer and Mr. Theodore Bolton were unable to form an opinion as to whether Ezra Ames did or did not paint it. However, since that time the portrait has been cleaned and photographed and both now agree, after a study of the photograph, that Ames painted this portrait.
Note: Listed among "Unsettled Matters" in Catalogue entry No. 615. This entry supersedes both Catalogue entry No. 107 and No. 615.

[135a-Supp.] GROSVENOR, SETH (1786-1857), born in Pomfret, Connecticut, merchant of Buffalo, N. Y., 1813-1815, and New York City, 1815-1857. Left funds to the City of Buffalo to build a reference library which was opened in 1871 and named the Grosvenor Library. (Information from Mrs. Margaret M. Mott, Deputy Director, Grosvenor Reference Division, Buffalo and Erie County Public Library, Buffalo, N. Y.)

Description: Thin canvas on a panel. 30 x 25 inches. Bust, head to left.

Date: c. 1823.

Owner: Presented in 1874 to the then Grosvenor Library, Buffalo, N. Y., now the Grosvenor Reference Division of the Buffalo and Erie County Public Library, by Mrs. Virginia S. Purdy, New York City, niece of the sitter.

Reproduction: Frontispiece of the *Grosvenor Library Bulletin*, Buffalo, N. Y., March 1919.

Attribution: The artist was unknown to the owner. Attributed to Ezra Ames by Charles E. Baker, 1955.

Note: This portrait came to the attention of the writer in 1955 from Mrs. Margaret M. Mott who is mentioned above.

[182-Supp.] LANSING, JOHN, JR. (1754-1829). Chief Justice of the New York Supreme Court, 1798-1801; Chancellor, 1801-1814. *(Biographical Directory of the American Congress.)* His daughter Frances Lansing married Judge Jacob Sutherland (1788-1845). (Letter at FARL from Mr. Francis S. Crowell, 4/5/43.)

Description: 30 x 24 inches. Bust, head to left. Restored by C. Fritz Hoelzer. Similar to Catalogue entry No. 181, except that there are no hands showing.

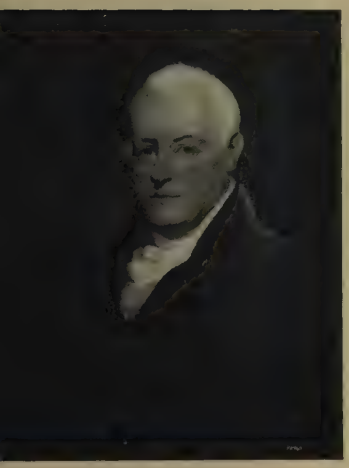
Date: 1829. This is presumably the portrait of "Chanr Lansingh" painted for "Judge Southerland" recorded by Ames in his Account Book, November 20, 1829. It is probably a replica of Catalogue entry No. 181 which was dated about 1810 judging by the costume and apparent age of the sitter.

Owners: (1) Judge Jacob Sutherland; (2) his great-grandson Mr. Francis S. Crowell, Rhinebeck, N. Y.

Photograph: FARL 52767.

Attribution: The artist was unknown to the owner. Attributed to Ezra Ames by Mrs. Thurman Rotan (FARL), 1955.

Note: Listed as unlocated in Catalogue entry No. 182; subsequently located and photographed in 1955 by FARL. Because it is owned by Mr. Francis S. Crowell who is Judge Sutherland's great-grandson it has been identified with Catalogue entry No. 182 which this entry supplements. It also confirms the attribution of the portrait, Catalogue entry No. 181 to Ames.

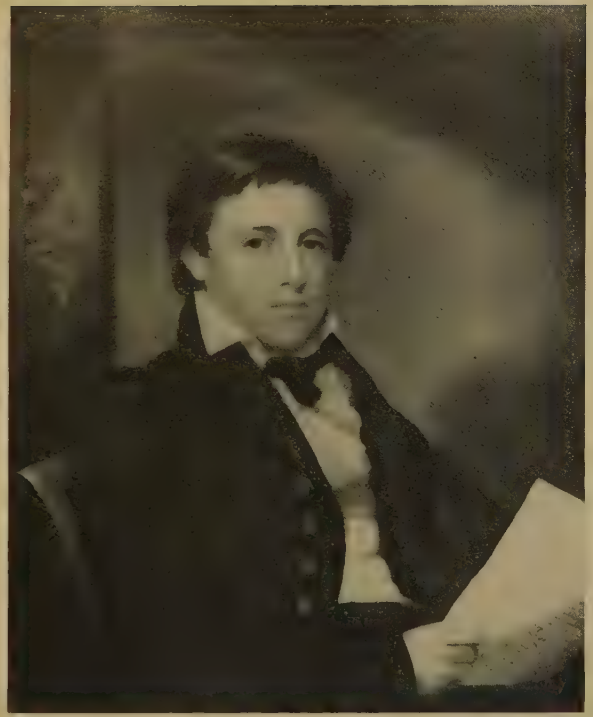


JOHN LANSING, JR. (1754–1829)
By Ezra Ames, 1829 (FARL photo)
Owner: Mr. Francis S. Crowell

[225a-Supp.] NOTT, ELIPHALET (1773-1866), president of Union College, Schenectady, N.Y., 1804-1866. *(Dictionary of American Biography.)*
Description: Similar to Nos. 223, 224, 225, in the original Catalogue.
Date: Uncertain but after its 1820 original, No. 223.
Owner: Mr. William Adams Delano, New York City. The picture descended in the family of Mrs. Delano (deceased).
Attribution: To Ezra Ames by T. Bolton, 1955.
Note: This portrait came to the attention of the writer from Mr. Delano, New York City.
Examined: By T. Bolton.

[305-Supp.] STRINGER, SAMUEL (1735-1817), surgeon.
Description: Bust, head to right.
Date: Probably the portrait recorded by Ames in Account Book, December 27, 1806.
Owner: Albany Masonic Temple, Albany, N. Y.
Photograph: University of the State of New York.
Attribution: The artist was unknown to the owner. Attributed to Ezra Ames by Irwin F. Cortelyou and T. Bolton, 1956, judging from a photograph.
Note: Listed as unlocated in Catalogue entry No. 305; subsequently brought to the attention of the writer in 1956 by Mr. Milton W. Hamilton, Senior Historian, The University of the State of New York, Albany, N. Y. This entry supplements Catalogue entry No. 305.

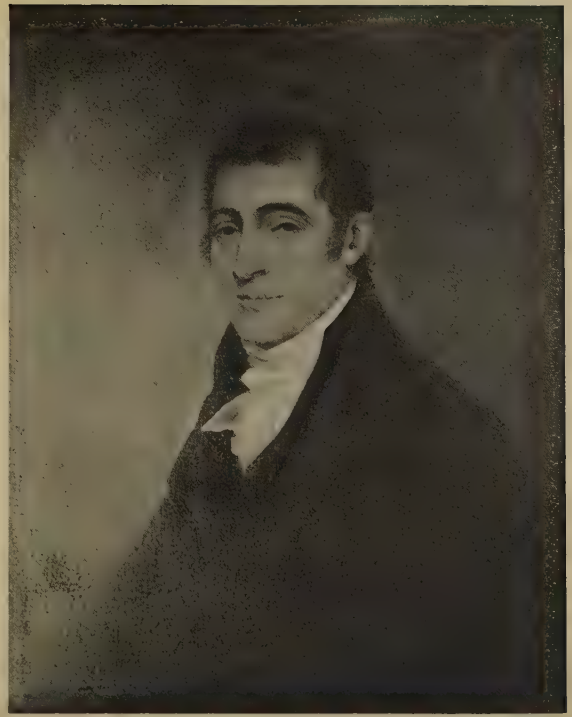
309a-Supp.] SWIFT, PHILETUS (1764-1828), served in Revolution and in War of 1812; member of New York State Assembly; State Senator (letter from Mrs. Linn B. Bowman, 11/56); Royal Arch Mason, member of an Albany Chapter (letter to Dr. R. W. G. Vail from Mrs. Margaret Merhoff, 10/3/55).
Description: 30 x 24 inches. Bust, head to right.
Date: 1816.
Inscription on frame: "By Ezra Ames 1816, Albany, N. Y."



UNIDENTIFIED BOY

By Ezra Ames, *c.* 1825–30

Owner: French & Company



UNIDENTIFIED MAN

By Ezra Ames, *c.* 1805 (FARL photo)

Owner: Dr. Earl A. O'Neill

Owners: (1) Electa J. Swift Russell, daughter of the sitter; (2) her daughter Carrie Swift Hendee; (3) her daughter Mrs. Linn B. Bowman, Pittsford, N. Y.

Photograph: Photostat at FARL from a reproduction in a pamphlet published by the Phelps Lodge F. & A. M., Phelps, N.Y., 1918; and there incorrectly captioned as by "Ezra Ormes."

Attribution: Accepted by Irwin F. Cortelyou as by Ezra Ames, judging from a very faded photostat.

Note: This portrait came to the attention of the writer in 1955 from Mrs. Margaret H. Merhoff, Wayne County Historian, Lyons, N. Y.

333b-Supp.] THORN, JONATHAN (1779-1811), Lieutenant, U. S. Navy.

Description: Bust, head to left. Similar to Nos. 333 and 333a., in the original Catalogue.

Date: Either this portrait, or No. 333, or No. 333a, is doubtless the one referred to by the artist in his Account Book, May 1806, as of "Lieut Thorne Esqr."

Owner: The United States Navy.

Reproduction: The Dutchess County Historical Society *Year Book*, 1943, facing p. 78.

Attribution: By Irwin F. Cortelyou, 1956.

Note: This portrait was brought to the attention of the writer by Mrs. Amy Ver Nooy, Secretary, Dutchess County Historical Society, Poughkeepsie, N. Y.

353a-Supp.] UNIDENTIFIED BOY.

Description: 30 x 24 inches. Half-length, head to right.

Date: c. 1825-1830.

Owner: French & Company, Inc., New York City.

Photograph: French & Company, Inc.

Reproduction: Art in America, Spring 1956, p. 2 (advertisement by French & Company, Inc.).

Attribution: The artist was unknown to the owner. Attributed to Ezra Ames by Charles E. Baker, 1956.

Note: This portrait was brought to the attention of the writer in 1956 by Mr. Charles E. Baker, Editor, The New-York Historical Society.

357-Supp.] UNIDENTIFIED MAN. Lived in Albany, probably a member of the McHarg or Ten Broeck families (information at FARL from Mrs. W. Harman Brown, 10/11/39).

Description: 30 x 24 inches. Bust, head to left.

Date: c. 1805.

Owners: (1) Mrs. Ten Broeck, Albany, who had no direct heirs;

(2) Mr. and Mrs. W. Harman Brown (the latter a connection by marriage of Mrs. Ten Broeck), Flushing, N. Y.; (3) sold after Mrs. Brown's death and acquired from an intermediary dealer by Penrose and Edgette, Inc., dealers, New York City; (4) sold to Mrs. J. Amory Haskell, New York City and Red Bank, N. J.; (5) recently (in November 1956) found to have been purchased by Mr. Burson Wynkoop, dealer, Red Bank, N. J., at Mrs. J. Amory Haskell Sale, Parke-Bernet Galleries, New York City, April 26-29, 1944 (No. 661), p. 188 in catalogue; (6) sold by him to Dr. Earl A. O'Neill, Plainfield, N. J., December 1956.

Photograph: FARL 32794.

Attribution: To Ezra Ames by Irwin F. Cortelyou and T. Bolton, 1952, judging from a photograph.

Note: Listed as unlocated in Catalogue entry No. 357 after the sale at Parke-Bernet Galleries; subsequently located by the writer. This entry supersedes Catalogue entry No. 357.

Examined: By Irwin F. Cortelyou.

[386-Supp.] VAN CORTLANDT, MRS. PIERRE II, née Anne Stevenson (1774-1821), daughter of John Stevenson and Magdalen (Douw) Stevenson of Albany, who were also painted by Ames (see Catalogue entries Nos. 299, 300, 301). She was the second wife of Pierre Van Cortlandt II whom she married on May 10, 1813. (Florence Van Rensselaer, *Livingston Family in America*, 1949, p. 108, and J. Thomas Scharf, *History of Westchester County, N.Y.*, II: 435.) They lived in Cortlandt Manor house in the summer; Albany, in the winter.

Description: 36 x 28 inches. Half-length, head to right. Probably a replica of No. 385 in the original Catalogue.

Date: 1815, because the original of which this is probably a replica is dated September 18, 1815 by a receipted bill; and according to the late Miss Catharine Van Cortlandt Mathews the two portraits were "painted simultaneously or nearly so." [A receipted bill dated January 5, 1813, signed by Ezra Ames and addressed to Mr. Dudley Walsh for $30 for a portrait, $21 for a frame, and an additional $15 has accompanied this portrait when sold in 1942 and 1957. The compilers concluded that the portrait mentioned in this receipt was a separate unlocated portrait and listed it in Catalogue entry No. 415 under Walsh.]

Owners: (1) Originally painted for a member of the Van Cortlandt family; (2) Miss Anne S. Van Cortlandt, granddaughter of the sitter, Croton-on-Hudson, N. Y., and her nieces Miss Catharine Van Cortlandt Mathews and Mrs. William V. Mason; (3) after Miss Van Cortlandt's death in 1940, owned by the nieces; (4) sold at the Mrs. Nelson Williams and Other Collections Sale, Parke-Bernet Galleries, New York City, March 7, 1942, for $400; (5) Mr.

MRS. PIERRE (ANNE STEVENSON) VAN CORTLANDT II
(1774–1821)

By Ezra Ames, 1815

Owner: The New-York Historical Society

MRS. HENRY (BETSY MULFORD) SUTLIFF
(1792–1871)

By Ezra Ames, uncle of the subject, *c.* 1810

Owner: Albany Institute of History and Art

G. W. Nowell-Usticke; (6) purchased from him in 1957 by The New-York Historical Society.
Reproduction: Catalogue, Mrs. Nelson Williams and Other Collections Sale, Parke-Bernet Galleries, New York City, March 7, 1942, p. 15.
Note: Listed as unlocated in Catalogue entry No. 386 which this entry now supersedes.
Examined: By Irwin F. Cortelyou.

[425a-Supp.] WEBB, JOSEPH HAYS (1781-1814), so-called. Born in Wethersfield, Connecticut, son of Joseph Webb (1749-1815) and Abigail (Chester) Webb (1754-1827). (Edward S. Tillotson, *Wethersfield Inscriptions*, Hartford, 1899, pp. 127-128.)
Description: 30 x 24 inches. Bust, head to right, plain background.
Date: c. 1820, judging from the costume.
Owner: Kent-DeLord House Museum, Plattsburg, N. Y.
Photograph: FARL 53175.
Attribution: The artist was unknown to the owner. Located and attributed to Ezra Ames by Mrs. Thurman Rotan (FARL), 1955.
Note: The sitter represented appears too young and the costume too late for the portrait to be of Joseph Hays Webb, who died in 1814 at the age of thirty-three.

[425b-Supp.] WEBB, JOSEPH HAYS (1781-1814), so-called.
Description: Panel, 28 x 23⅛ inches. Bust, head to right. Similar to No. 425a-Supp.; semi-oval background.
Date: c. 1820, judging from the costume.
Owner: Kent-DeLord House Museum, Plattsburgh, N. Y.
Photograph: FARL 53179.
Attribution: The artist was unknown to the owner. Located and attributed to Ezra Ames by Mrs. Thurman Rotan (FARL), 1955.
Note: See note on foregoing entry.

[425c-Supp.] WEBB, THOMAS CHESTER (1793-1821), born in Wethersfield, Connecticut, son of Joseph Webb (1749-1815) and Abigail (Chester) Webb (1754-1827). (Edward S. Tillotson, *Wethersfield Inscriptions*, Hartford, 1899, pp. 127-128.)
Description: 30 x 24 inches. Bust, head to left.
Date: c. 1820, judging from the costume.
Owner: Kent-DeLord House Museum, Plattsburgh, N. Y.
Photograph: FARL 53167.
Attribution: The artist was unknown to the owner. Located and attributed to Ezra Ames by Mrs. Thurman Rotan (FARL), 1955.

[519-Supp.] APPLE AND A PEAR.
Description: Oil on heavy paper, 5¾ x 10½ inches.
Date: 1821. Undoubtedly the painting of "an Apple & a Pear" charged

to "His Excellency Gov^r [DeWitt] Clinton" recorded in Ames's Account Book, December 1821.

Owner: Albany Institute of History and Art. An inscription on the back states: "Presented to the Albany Institute by Mr. S D W Bloodgood Jany 18 1830" and "This belonged to the Collection of Governor Clinton."

Exhibition: Joint Exhibition of the Paintings of Ezra Ames at The New-York Historical Society and later at the Albany Institute of History and Art, November 8, 1955 through February 1956.

Note: Listed as unlocated in Catalogue entry No. 519. Identified by the Albany Institute of History and Art in 1955. This entry supersedes Catalogue entry No. 519.

Examined: By Irwin F. Cortelyou and T. Bolton.

524a-Supp.] ECLIPSE OF THE SUN.

Source: A replica of the painting "Eclipse of the Sun" (No. 524 in the original Catalogue) was presented to the Albany Institute of History and Art on March 2, 1825 by Simeon DeWitt (*Transactions of the Albany Institute*, II, 1833-1852, p. 70).

Note: The engraving, No. 576a-Supp., below, is based either on this painting or its original (No. 524 in the original Catalogue).

Unlocated.

564-Supp.] ALLEN, SOLOMON (1751-1821), born in Northampton, Massachusetts; became a missionary preacher; married, 1771, Beulah Clapp (1750-1813); settled for a time in Brighton, N. Y., and Pittsfield, Mass. (Orrin Peer Allen, *The Allen Memorial*, Palmer, Mass., 1907, p. 37.)

Engraving: By B. Tanner and W. R. Jones.

Description: Stipple, rectangle 4¼ x 3½ inches (measurement differs from Stauffer). Half-length, head to right.

Inscription: "Painted by E. Ames.–Engraved by B. Tanner & W. R. Jones./Revd Solomon Allen./AET: 70."

Note: Listed as unlocated in Catalogue entry No. 564. A print of this engraving in the possession of Mr. Hall Park McCullough, New York City, was called to the attention of the writer in 1955. Comparison with the oil painting of the sitter at the Museum of the City of New York (No. 5 in the original Catalogue) shows that the engraving was made from the oil painting and confirms the attribution of the painting to Ezra Ames by the late William Sawitzky. This entry supersedes Catalogue entry No. 564.

Examined: By Irwin F. Cortelyou and T. Bolton.

564a-Supp.] ALLEN, SOLOMON (1751-1821).

Engraving: By J. Sartain.

Description: Mezzotint, rectangle 3⅞ x 3⅛ inches exclusive of inscription.

Inscription: "Painted by E. Ames. Engraved by J. Sartain."

Note: A print of this engraving in the possession of Mr. Hall Park McCullough, New York City, was called to the attention of the writer in 1955. Comparison with the oil painting of the sitter at the Museum of the City of New York (No. 5 in the original Catalogue) shows that the engraving was made from the oil painting and confirms the attribution of the painting to Ezra Ames by the late William Sawitzky.

Examined: By Irwin F. Cortelyou and T. Bolton.

[568a-Supp.] CLARKE, WILLIAM (1776-1841), born in Danvers, Massachusetts; a carriage-maker in Pittsfield, Mass.; served in War of 1812; ran a lottery in Utica, N. Y.; married Beulah Allen in 1801. (M. M. Bagg, *The Pioneers of Utica*, Utica, N. Y., 1877, pp. 398-401.)

Description: Engraving, oval.

Reproduction: Ibid., facing p. 400; 3¾ x 2¾ inches.

Attribution: To Ezra Ames by Irwin F. Cortelyou, 1957; T. Bolton concurs.

[569-Supp.] CLARKE, MRS. WILLIAM, née Beulah Allen (*c.* 1787-1827).

Engraving: By Peter Maverick.

Description: Stipple, vignette 4½ x 3½ inches.

Inscription: "Painted by Ames–Engrd by Peter Maverick./Mrs. Beulah Allen Clarke./Utica, N. Y."

Note: Listed as unlocated in Catalogue entry No. 569. A print of this engraving in the possession of Mr. Hall Park McCullough, New York City, was called to the attention of the writer in 1955. Comparison with the oil painting of the sitter owned by Miss Ethel Van Benthuysen (No. 53-Supp.), shows that the engraving was made from the oil painting and confirms the attribution of the painting to Ezra Ames by Mr. Robert G. Wheeler, Sleepy Hollow Restoration, Inc., Tarrytown, N. Y., 1955.

Examined: By Irwin F. Cortelyou and T. Bolton.

[576a-Supp.] ECLIPSE OF THE SUN.

Engraving: Published in *Transactions of the Albany Institute*, II, 1833-1852, facing p. 70.

Description: Line rectangle, 4-8/10 x 3-4/10 inches.

Inscription: "Central Eclipse of the Sun 16th June 1806,/From observations at Albany by S. DeWitt."

Note: Although a footnote, *op cit.*, p. 70, says the engraving was based on Ames's original painting, "Eclipse of the Sun" (Catalogue entry No. 524), it was probably based on his replica (No. 524a-Supp.) This engraving was brought to the attention of the writer in 1956 by Mr. David H. Wallace.

ABRAHAM DELANOY IN NEW HAVEN

by Susan Sawitzky

A GROUP of portraits representing Captain John Sherman of New Haven, Connecticut, (eldest son of the Honorable Roger Sherman,) his wife, Rebecca (Austin) Sherman, and their children, Maria, David and Henry, now owned by the heirs of the late Henry Robinson Palmer, of Stonington, Connecticut, has long aroused the curiosity and interest of students of early American painting.

Though to this group of family portraits several others can convincingly be added as by the same hand, the name of the artist, heretofore associated, almost exclusively, with New York City, has never, until now, been connected with examples of his late, unknown period in New Haven.

It has been, however, the good fortune of the present writer to come across, in the possession of a New Haven resident,[1] a photograph of a painting on which was copied a puzzling inscription, so garbled, chronologically, as, at first, to seem meaningless, but which, with further investigation, has served to uncover the identity of the painter of the Sherman portraits, four of which are reproduced here with the kind permission of the owners.[2]

The following statements, presumably copied from the original canvas, were written on the back of the photograph as follows: "Roger Sherman/Aged 14/Apr. 19 1735/A. Delanoy Finxit," with the additional words, "Found in Trenton." The artist, however, was not born until September 7, 1742,[3] the boy's costume was that of the 1780s, and his face showed no incipient

[1] Mrs. Henry Daggett of New Haven, who assisted the writer in locating the original portrait.

[2] See Susan Sawitzky's Checklist, numbers 4, 5, 7, 8.

[3] Grenville C. Mackenzie, "Families of the Colonial Town of Philipsburgh, Westchester County, New York," manuscript in the possession of The Westchester County Historical Society, White Plains, N. Y.

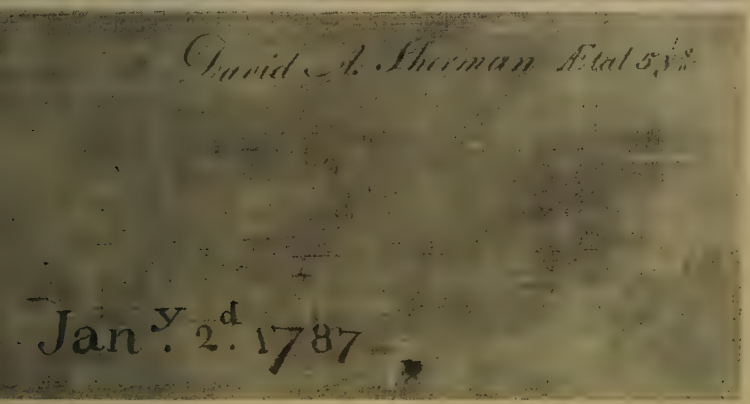
likeness to the stern physiognomy of the Connecticut statesman: —facts which arrayed themselves in obvious contradiction to the alleged identity of the subject, and the date April 19, 1735.

The problem was tentatively solved by means of a comparison of photographs, which enabled the observer to place side by side, as it were, the portrait of this youth and those of the John Sherman family mentioned above. The family likeness which the comparison revealed, especially between the boy and Rebecca Sherman, was so unmistakable as to make it possible to identify the subject as young John Sherman, her eldest son, who was fourteen years old in June, 1786, and who, in middle life, was to establish at Trenton, New York, the first Unitarian church in the State. This discovery, together with the equally strong artistic resemblance between the portraits, reinforced by Delanoy's three advertisements, which appeared in the *Connecticut Journal* of New Haven in 1784, '85 and '86, and the date: "Jan^{y}. 2^{d}. 1787" on one of the Sherman canvases, seemed to leave little doubt that Delanoy was the author, not only of John's portrait, but of those of the other members of his family.

The whereabouts of the original portrait was ultimately traced to its present owner, Mrs. George Dupont Pratt, of Locust Valley, Long Island, who graciously permitted an examination of the picture, and furnished the photographs, reproduced here, of the unrestored portrait, and of the now destroyed inscriptions on the back of the canvas.

Two lines of this three-fold inscription: the name and age of the subject, and the signature of the artist, appeared to me to be fundamentally genuine, though boldly altered and abused; while the third, the chronologically inappropriate date, was unquestionably the unaided contribution of a later hand. The inscription had been thus altered when the portrait was sold to the first Mrs. Pratt, born Helen Deming Sherman, as the likeness of her direct ancestor, Roger Sherman. With a knowledge, however, of the true identity of the subject, and of the group of family portraits to which the painting belongs, as well as of Delanoy's methods of lettering and numbering on other can-

JOHN SHERMAN, JR. (1772–1828), BEFORE AND AFTER RESTORATION
By Abraham Delanoy, late in 1786
Owner: Mrs. George Dupont Pratt, Locust Valley, L. I.



Above: INSCRIPTION, BACK OF JOHN SHERMAN, JR., CANVAS
Below: INSCRIPTION, BACK OF DAVID A. SHERMAN CANVAS

vases of the Sherman family, it became possible to reconstruct some elements of the process which was designed to transform the boy into his grandfather. My reasons for believing that the covered and altered name and age inscription and the mutilated signature were at base the work of Delanoy will be presented in detail in William Sawitzky's monograph on this artist.

The date "Apr. 19 1735"—coyly selected as Roger Sherman's fourteenth birthday—is so blatant in its anachronism with the boy's costume, and with the dates of Delanoy's life and career, that its uncontemporaneous character is too apparent to need further comment.

Abraham Delanoy was known to William Sawitzky as the painter of a small group of clean-cut and monumentally designed portraits of New York subjects, painted during the 1760s and '70s, most of which were his own attributions to the artist, based on an inscribed, signed and dated "key" picture, now in the possession of The Beekman Family Association, New York City.[4] The fact that, nearly twenty years later, Delanoy had established himself as portrait painter, craftsman, and shop-keeper in New Haven, long after his career as an artist was presumed to have come to an end, was unknown to him, but discovered incidentally by this writer in a search through issues of the New Haven *Connecticut Journal* of the 1780s.

The Sherman portraits, though familiar to William Sawitzky, who had examined them in the home of their owner, were not connected by him with Delanoy's New York work, so far had they departed in spirit and style from the early examples. The precisely outlined, yet plastic and substantial, portraits of his New York subjects had been superseded by those which show a coarser, yet weaker, line and draughtsmanship, and, as a rule, less modelling in shadow; and which replace a sedate simplicity with an engaging casualness and animation, as though sitting for one's portrait were not a documentary but a gala occasion. So

[4] The Beekman Family Association has kindly granted permission to reproduce the portraits in their collection in William Sawitzky's monograph, as completed and carried on by Susan Sawitzky.

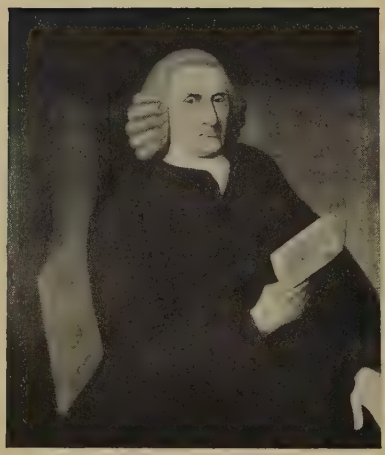
ır, indeed, had Delanoy wandered from his early conceptions, ıat he might never have been recognized as the author of his ıte work, had not a signed example come to light to join, by ıctual evidence, the two phases of his career. With this evi-ence in mind, the student may observe similarities which might therwise have escaped him.

Had the portraits of John, and Rebecca (Hayes) Frisbie? lix[6] (1785?), unknown to William Sawitzky, been completed y the original artist, whom I believe to have been Abraham)elanoy, it is possible that the relationships, between the Sher-ıan portraits and the early New York examples, might have ıeen more easily detectable. The face and the basically laid-in gure of John Mix, probably one of Delanoy's first New Haven ubjects, are more strongly reminiscent of his New York man-ıer than are the Shermans and other examples of his changed pirit and somewhat deteriorated style. On the other hand, this ıainting has recognizable ties with Captain John Sherman, and hrough Sherman, as by a necessary link, with Elijah Forbes (*c.* 787). The portraits of the Mixes,[6] which I have fully discussed n an article: "New Light on the Early Work of Reuben Moul-hrop,"[7] I feel represent—within each portrait—the work of

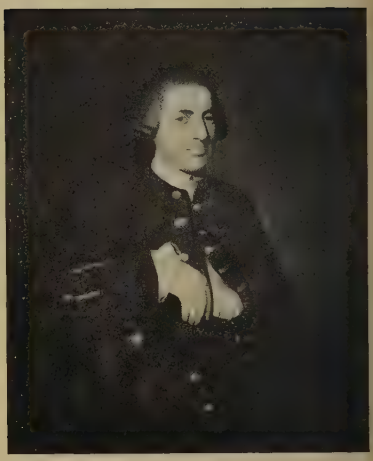
[5] In spite of an inscription: "Ruth Stanley married John Mix," said to have been ound on the back of the original stretcher or canvas (since destroyed) of Mrs. Mix's portrait, it seems more probable that the portraits represent John Mix and Rebecca (Hayes) Frisbie, whom he married, as his second wife, some time in 1784. This assumption is founded, primarily, on the observation that the parts of the ıaintings believed to have been the work of Delanoy come nearer in treatment and ertain mannerisms to his much earlier New York period of the 1760s and '70s than o his portraits of the Sherman family, 1786-1787. Should this identification be the orrect one, the strange Enoch Arden story of the eight-year absence at sea of her irst husband, Captain Abel Frisbie of New Haven, and his return to find Rebecca he wife of John Mix and the mother of Mix's one-month-old daughter, might well xplain the abrupt termination of Delanoy's painting of the portraits. If this as-umption is valid, he must have begun them in 1785, shortly after the birth of the hild and just before Frisbie's reappearance. As, after a period of great consternation mong all concerned, Rebecca chose to return to her first husband, there could be ıo wonder that the completion of the portraits was, at least, postponed until time nd a third marriage had softened Mix's shock and humiliation.

[6] Photographs of these portraits, taken in 1955, after their excellent restoration ıy Russell Quant, were made available for reproduction in this article, by Nina Fletcher Little, Consultant and Cataloguer of The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

[7] In *Art in America*, October 1956, pp. 8-11, 55.



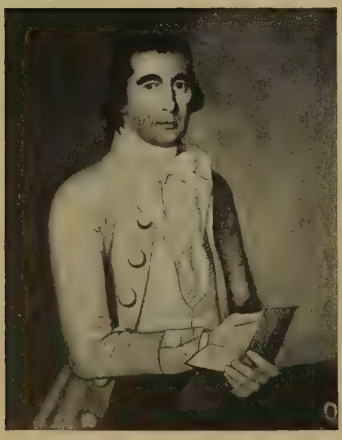
WILLIAM BEEKMAN, *c.* 1767



ABRAHAM BEEKMAN, *c.* 1767

By Abraham Delanoy in New York City

Owner: The Beekman Family Association



JOHN MIX, 1785(?)

CAPT. JOHN SHERMAN, 1786

By Abraham Delanoy in New Haven, Conn.

Owner: The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

Owner: Mr. Louis B. Palmer, New York City

vo painters. While to all evidence an artist of training, pre-
mably Abraham Delanoy, painted the faces and heads of the
tters, and doubtless the initial outline sketches of figures and
cessories, some circumstance caused the abandonment of the
nvases in this unfinished condition. They were later completed
y a not untalented, but inexperienced, hand, for the knowledge
composition and proportion as seen in the figures is remark-
ly contradicted by the crudeness of the visible lines. The hand
hich traced with a brush the original sketches, and colored
e intervening areas with considerable taste, belonged, I am con-
nced, to Reuben Moulthrop, younger contemporary of Dela-
oy, and possibly the utilitarian assistant mentioned by this
ainter in his last advertisement.

Though painted some eighteen years later than the portrait of
Villiam Beekman (1767), and probably antedating that of Cap-
in John Sherman (late 1786) by only about one year, the
ortrait of John Mix (1785?) more closely resembles the former
ainting. This appears not only in style and arrangement, but
the modelling of the features—especially of the rolled, pro-
uding underlip—and in the peculiar formation of the right
and, with its triangular and prominent thumb joint (the latter
ature still visible in Moulthrop's retracing). The portrait of
aptain John Sherman, with which it is, also, more weakly,
onnected, is itself allied to an early New York portrait by
elanoy, that of Abraham Beekman (*c.* 1767), the right arms
id hands of the two subjects being strikingly similar in ar-
ngement and form.

The four portraits: William Beekman, Abraham Beekman,
ohn Mix, and Captain John Sherman, placed together as in this
ticle, with the apparent prototype above the portrait which
sembles it, give a cross-reference of relationships which, in my
inion, shows Delanoy to have been the author of them all.

A similar arrangement of the early New York portraits of the
eekman sisters, Magdalen and Cornelia (Mrs. William Wal-
n), with Rebecca (?) Mix and Rebecca Sherman, forms an
most equally interesting group, in which usages, in common,

become apparent when analyzed with care. Compare, for example, the left hand of Rebecca (?) Mix—allowing for Moulthrop's overlines—with the left hands of Magdalen Beekman and Rebecca Sherman, as well as with the right hand of Maria Sherman, which it resembles, even more closely, in the long, curved fingers, and in the deeply slashed division between thumb and hand. The treatment of the faces of Cornelia (Beekman) Walton and Rebecca Sherman shows a definite affinity between these widely spaced portraits.

Abraham Delanoy came to New Haven from New York City, the place of his birth and long residence, in the spring or summer of 1784, at the age of forty-one—certainly not, in years, in the "sear and yellow leaf," as William Dunlap represents him to have been a year earlier. But if Dunlap's memories of his own ebullient youth, repelled by threadbare unsuccess and sickly middle age, can contain elements of truth concerning Delanoy, perhaps he had grown old through ill health and adverse circumstances: the neglect by the public of his talents, and the struggle to support a large family by means of such pursuits as painting signs, and selling paints and window-glass.

Be this as it may, he seems to have entered hopefully into his New Haven life, and to have made a rather remarkable effort to revive his gifts, which, one feels, could not have remained utterly unused, but simply ignored.

Delightful in their quaint wording, and revealing as to his experiences in New Haven, Delanoy's three advertisements in the *Connecticut Journal* are given as follows:

—Painting—

Portrait, Sign, Ornament and plain Painting, Gilding, &c. &c. performed by A. Delanoy, at low Prices.

A small Assortment of Paints, Sash and large Brushes for Painting, 6 by 8 Window-Glass, Linseed Oil and Whiting, to be sold by him at a moderate Profit—living in the New-Township, in the Street on a Line with the second Bridge from the Mouth of the Creek, opposite Capt. David Phipp's.

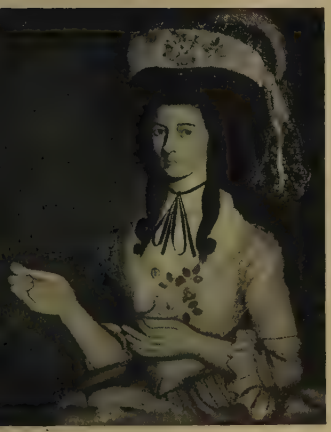
—June 2, 1784.

MAGDALEN BEEKMAN, *c.* 1767

MRS. WILLIAM WALTON, *c.* 1767

By Abraham Delanoy in New York City

Owner: The Beekman Family Association



MRS. JOHN MIX, 1785(?)

MRS. JOHN SHERMAN, 1786

By Abraham Delanoy in New Haven, Conn.

Owner: The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

Owner: Miss Mary B. Palmer, Boston, Mass.

—Likenesses,—

Painted on canvas; Carriages painted, ornamented, gilt and varnished; Signs of all kinds; plain, house and ship Painting & Glazing carried on, by Abraham Delanoy, Painter in oil colours, living opposite Alderman Whitings.

N. B. Putty to be had at all times, and Paints mix'd at a short notice.

—December 28, 1785.

To be Sold or Let,

A New Shop, in a capital Stand for Business of any Kind, 15 Feet wide and 26 Feet long, a Cellar under the Whole—Enquire of

Abraham Delanoy.

Who carries on the Painting-Business as usual; and having a good steady Workman to assist, is ready to wait on his Customers, in City or Country, to do Out-side or In-side Work.

N. B. A Method is found, by repeated Experiments, to cause Fish Oil to dry, by which Means Money is saved.

—October 4, 1786.

A steady increase of prosperity is detectable in these advertisements, not only in the greater magnitude and variety of his utilitarian work, but in the betterment, year by year, of the situation of his shop from the standpoint of business.

We find him, at first, supplementing his offer of portrait painting, which is obviously his deep and persistent ambition, with such small work as sign and ornamental painting and gilding; and he has for sale, at low prices, a "small Assortment" of painter's supplies. At this time, he is living in a marshy, inaccessible area in the suburbs of the town, on what must have been the unnamed extension of Chapel Street.

The following year, "Likenesses, Painted on canvas" again heads his list, but he has enlarged his capacities to house and ship painting, which must have paid him well. He has also removed to a more advantageous location, "opposite Alderman Whiting's," probably the present Whiting Street, then close to the harbor.

In his last advertisement, of October 4, 1786, we see that he has acquired the small piece of property in which his shop is located, and has employed an assistant to aid him, but this ring

f prosperity and activity seems contradicted by his offering his ew and desirable shop for sale or lease.

Portrait painting, in this final advertisement, is only included n the "Painting-Business." We might infer from this fact, that he fine arts had again subsided, did we not know that he was o receive, probably in the following month, commissions to aint eight portraits of the Sherman family,[8] while that of Elijah orbes, similar in composition to the portrait of Captain Sher- nan, but coarser and less pleasing, was perhaps his last New Haven effort.

The Land Records of New Haven show that, on April 3d, 787, he disposed of his shop on Fair Street—a short street near Whiting, again at the harbor's edge—to one Samuel Cleveland or the "Consideration of ye Sum of thirty pounds Lawfull noney." It is certain that he left the town shortly after the con- ummation of this sale, for he appears no more in New Haven, ut is listed in the New York City Directories for 1787, 1789 nd 1790.

Though thus recorded as living in New York City in 1790, he Directory must have been compiled early in the year, for Delanoy removed with his large family to Mt. Pleasant Town, Westchester County, New York, in time to be listed there in he first United States Census, also taken in 1790. Here, with is wife, Rachel (Martling) Delanoy, and ten of their eleven hildren, he lived, probably very quietly, and with what means f support we do not know, until his death, on January 23d, 795.[9]

If Delanoy were consumptive as was claimed by Dunlap, who new him between 1780 and '83, the almost perpetually humid limate of New Haven, and the moist and foggy situations of is shops at the edge of marsh or harbor, could not have im-

[8] Of the eight portraits of members of the Captain John Sherman family (in- luding the double portrait of Rebecca Sherman and her infant son Henry) painted y Abraham Delanoy, six were in the possession of the eldest daughter, Mrs. Ira Maria Sherman) Hart, of Stonington, Conn., at the time of her death in 1857. See er will, probated September 28, 1857, and the invenory of her estate, now in the ossession of the State Library, Hartford, Conn.

[9] Mackenzie, *op. cit.* in note 3.

proved this condition. One is inclined to believe that it was illness, and an increasing inability to cope with his new, comparative prosperity, that made it necessary for him, first, to employ an assistant, and then to leave New Haven. On his return to New York, he seems to have slipped back into his humble and insignificant pursuits, as into the comfort of an old coat that he had cast aside, for no further advertisement appears, and the Directories list him, again, simply as "painter, glazier and gilder."

His reasons for the last change, to a locality associated with his mother's family, and where he had lived himself in 1773,[20] we may with plausibility surmise. In addition to the cheering presence of relatives and old friends, he hoped, no doubt, that the fresher and drier air of a more inland village would restore his depleted health. Indeed, it seems to have had a good effect, for he lived—surprisingly—for four years more.

With the exception of an example painted in England, Delanoy's located portraits are almost equally divided between his early New York and later New Haven periods. Eight New York portraits by this artist were known to William Sawitzky. Nine New Haven portraits—including the unfinished Mixes, and the one pastel traditionally ascribed to him—are here accepted as his work by the present writer. The two checklists are given, briefly, as follows.

WILLIAM SAWITZKY'S CHECKLIST OF THE ENGLISH AND NEW YORK PORTRAITS BY ABRAHAM DELANOY

England

1. Benjamin West (1738-1820), painted *c.* 1766 at London by "Abraham Delanoy, junior, limner," according to old label attached to stretcher. Owned by The New-York Historical Society.

New York

2. William Beekman (1684-1770), painted 1767. Inscribed, signed and dated on back of original canvas by Abraham Delanoy. The canvas is now covered by a relining. This is the "key" portrait on which William Sawitzky based his attributions to this artist. Owned by The Beekman Family Association.

[20] *Ibid.*

Mrs. William (Cornelia Beekman) Walton (1708–1786), painted *c.* 1767. Attributed to Abraham Delanoy by William Sawitzky. Owned by The Beekman Family Association.

Magdalen Beekman (1714-1784), painted *c.* 1767. Attributed to Abraham Delanoy by William Sawitzky. Owned by The Beekman Family Association.

Abraham Beekman (1729-1789), painted *c.* 1767. Attributed to Abraham Delanoy by William Sawitzky. Owned by The Beekman Family Association.

The Reverend Archibald Laidlie (1727-1779), painted *c.* 1767. Label on back of frame reads: "Attributed to Abraham Delanoy, Jr." Owned by The New-York Historical Society.

Philip Livingston (1716-1778), painted *c.* 1770-72. Attributed to Abraham Delanoy by William Sawitzky; formerly attributed to Benjamin West. Owned by Mrs. John Henry Livingston at "Clermont," Tivoli-on-Hudson, New York.

Mrs. Philip (Christina Ten Broeck) Livingston (1718-1801), painted *c.* 1770-72. Attributed to Abraham Delanoy by William Sawitzky; formerly attributed to Benjamin West. Owned by Mrs. John Henry Livingston at "Clermont," Tivoli-on-Hudson, New York.

Portrait of a Lady, Probably of the Stuyvesant Family, painted *c.* 1770-72. Attributed to Abraham Delanoy by William Sawitzky. Owned by Mrs. William M. Benjamin, New York City.

SUSAN SAWITZKY'S CHECKLIST OF THE NEW HAVEN PORTRAITS OF ABRAHAM DELANOY

John Mix (1751-1820), painted in 1785 (?). The face, head, basic sketch of figure, costume and accessories attributed to Abraham Delanoy by Susan Sawitzky. Owned by The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

Mrs. John (Rebecca Hayes Frisbie?) Mix (1750-1827), painted in 1785 (?). The face, head, basic sketch of figure, costume and accessories attributed to Abraham Delanoy by Susan Sawitzky. Owned by The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

Mrs. Simeon (Lucrannah Smith) Jocelyn. Pastel, 1786. The following legend was written on a card, which accompanied the picture, by Nathaniel Jocelyn, son of the subject and great-grandfather of the owner: "1786/Mrs. Simeon Jocelyn/Mother of Nathaniel Jocelyn/Painted by /A. Delanoy/a popular artist of the/Revolutionary period." Owned by Mr. and Mrs. Henry M. Clark, Suffield, Conn.

4. Captain John Sherman (1750-1802), painted late in 1786. Attributed to Abraham Delanoy by Susan Sawitzky. Owned by Mr. Louis B. Palmer, New York City.
5. Mrs. John (Rebecca Austin) Sherman (1753-1830) with her baby Henry Sherman (1785-1817) in her lap, painted late in 1786. Attributed to Abraham Delanoy by Susan Sawitzky. Owned by Miss Mary B. Palmer, Boston, Mass.
6. John Sherman, Jr. (1772-1828), painted late in 1786. The photograph of the original canvas, now destroyed, shows the signature: "A. Delanoy Pinxit," which was fundamentally genuine, in the opinion of Susan Sawitzky, though over-painted and disfigured. Owned by Mrs. George Dupont Pratt, Locust Valley, Long Island.
7. Maria Sherman (1774-1857), painted late in 1786. Attributed to Abraham Delanoy by Susan Sawitzky. Owned by Mr. and Mrs. Henry Robinson Palmer, Stonington, Conn.
8. David A. Sherman (1781-1843), painted 1787. Inscribed and dated "Jan^{y}. 2. 1787," by the artist, on back of canvas. Attributed to Abraham Delanoy by Susan Sawitzky. Owned by Mr. and Mrs. Henry Robinson Palmer, Stonington, Conn.
9. Elijah Forbes, probably painted in 1787, before April 3d. Attributed by Ralph Thomas, Curator of The New Haven Colony Historical Society, to the "Captain John Sherman Group" before the identity of the artist was discovered. Accepted as belonging to this group, and therefore as by Abraham Delanoy, by Susan Sawitzky. Owned by The New Haven Colony Historical Society, New Haven, Conn.

DAVID A. SHERMAN (1781–1843)
By Delanoy, "Jan^{y}. 2^{d}. 1787"

MARIA SHERMAN (1774–1857)
By Abraham Delanoy, late 1786

Owners: Mr. and Mrs. Henry Robinson Palmer, Stonington, Conn.

BOOK REVIEWS AND NOTICES

irror for Gotham New York As Seen by Contemporaries from Dutch Days to the Present. By Bayrd Still. (New York: New York University Press, 1956. xix + 417 pages, biblio., index, illus. $7.50.)

Reviewed by Lawrence H. Leder, *Research Department, Sleepy Hollow Restorations, Tarrytown, New York.*

For countless generations, visitors to New York City have been alrnately fascinated and repelled by the sights they beheld. The adjecves used to describe Gotham were not always complimentary, but they ere varied—"the vilest of cities," "the London of America," "the reat place of the western continent," "the wonder of every stranger," he Queen of the Western World," a "long, narrow pig-trough," "the ty of the Good Time," an "iridescent harlot of the nations," and many hers. Every one of these appellations has a certain validity, for the ty was and is just what its visitors called it.

Among the many travellers who stopped in or passed through the etropolis were Englishmen, Frenchmen, Germans, Italians, Russians, hinese, and countless other nationalities. Their occupations ran the amut from government officials to artists, from writers and profesonal travellers to medical missionaries. Many of them committed their bservations to writing, either in the form of diaries, letters, or travel ccounts. Of these, some six hundred have provided the source materials or *Mirror for Gotham*, a social history of New York City written by rofessor Bayrd Still of the History Department of New York Uniersity.

Taking as his theme the transmutation of a frontier trading post into ne world's capital within a span of three centuries, Professor Still has ttempted—and in most cases successfully—to explain the salient features f the changes that have taken place over the years. He has coupled the bservations of eye-witnesses to those developments with a running ommentary on the basic threads of urban life during each of the ten hronological periods into which the volume is divided.

More than a catalogue of physical changes—that was done most adirably by I. N. Phelps-Stokes in his six-volume *Iconography of Manattan Island—Mirror for Gotham* is an effort to assess the influence of hese alterations upon the way of life of the city's denizens. Thus architcture and immigration, Fifth Avenue's baronial mansions and the Five oints district's slums, the society of the elite and the assimilation of ewcomers—all these and more form the subject matter of the volume.

Many of the commentators quoted in this work are well known—Riis, ipling, Twain, H. G. Wells, Carlos Romulo, Whitman, and Dickens—ut others are not as readily remembered today. Nevertheless, all of those uoted were astute observers of the contemporary scene, and the com-

bination of their contributions provides an intriguing picture of the growth of the city.

At the same time, these visitors invariably commented upon the factors which have gained for New York its present prominence. These elements were often recognized in the earliest days. The city's unrivaled port facilities were commented upon by the earliest explorers; its hinterland, a most important factor in urban growth, was acknowledged in colonial days; its cosmopolitanism was the subject of a report by Governor Thomas Dongan in the 1680s. While there is little that is new about these ingredients, the ways in which they were utilized by succeeding generations is of utmost significance. This, too, is a part of the story told in *Mirror for Gotham.*

Not only has Professor Still done a commendable job in compiling his material and narrating his story, but he has offered to future scholars an excellent bibliography of travel accounts which will undoubtedly be a mine of information on still other aspects of urban life. Indeed, one might almost say that the bibliography and the copious notes in themselves are worth the price of the book. The publisher also deserves a vote of thanks, for the volume has been attractively illustrated with contemporary prints and photographs and is a handsome example of the printer's and bookbinder's art. Anyone interested in the history of New York City cannot afford to miss reading this work.

The Elegant Oakey. By Croswell Bowen. (New York: Oxford University Press, 1956. 292 pages, biblio., index, illus. $5.00.)

Reviewed by Bayrd Still, *Professor of History at New York University.*

To paraphrase Tom Paine's *Common Sense*, New York has known some few good mayors, but suffered a much larger number of mediocre ones. One of the strangest and most eccentric was A. Oakey Hall, the City's chief executive from 1869 through 1872—an era made notorious in the City's history by the excesses and ultimate exposure of the Tweed Ring.

In *The Elegant Oakey*, Croswell Bowen has produced a sprightly profile of Hall and his enigmatic career, including, among many other things, his early activities as district attorney; his expedient conversion from Republican to Democrat in 1864; his "pleasantly ornamental duties" as mayor; the three trials which preceded his acquittal on charges connected with the Tweed scandal; the abortive theatrical and journalistic ventures of the post-mayoral years; his mysterious trip to England on an avowedly "insane impulse" in 1877; and his self-gratifying sojourn there from 1884 to 1892, culminating in his suit against Lord Bryce for the criticism of him in *The American Commonwealth.*

Extensive reference to newspapers and periodicals has permitted the author to delineate the presumably ingratiating personality which was

all's most enduring asset—his flamboyant courtroom style and platform
nner, his irrepressible flair for somewhat labored puns and witticisms,
d his unshakeable nonchalance under attack. At the same time, for
ck of pertinent sources, or the use of them, Mr. Bowen has not com-
etely succeeded in reconciling Hall's eccentric behavior with the
reem in which his contemporaries apparently held him; nor has he
lved as deeply as one would like into the basic mystery of Hall's
ayoral career: the extent of his personal involvement in the fraudulent
dertakings of the Tweed Ring.

Perhaps the author was not obliged to go beyond the dictum of the
ry—that whatever Hall's neglect of duty, it was not willful. Neverthe-
s, some more severe indictment seems in order; for the Hall who
nerges from Mr. Bowen's pages appears to be one whose love of pub-
ity and recognition and whose lack of seriousness and strong moral
per make it hard to believe that he was not aware of the practices,
en if he did not share the plunder, of the Tweed group. Hall's desire
r approval was as inordinate as Tweed's desire for money, Mr. Bowen
rites, early in the biography. Perhaps this is the clue to a more critical
aluation of "Elegant Oakey's" behavior as mayor, as well as to his
f-delusive activities in the years that followed.

ttle for Manhattan. By Bruce Bliven, Jr. (New York: Henry Holt and Co., 1956. 128 pages, maps, sources, index. $3.50.)

Reviewed by Richard J. Koke.

Bruce Bliven's *Battle for Manhattan* is an interesting reconstruction of
o days of struggle in 1776 when the British army commanded by
r William Howe, flushed with victory on Long Island, crossed the
st River to seize New York in an operation designed to trap Washing-
n and possibly terminate the rebellion which had begun at Lexington
d Concord. The author delineates with considerable detail the landing
the British forces at Kip's Bay at the foot of East 34th Street on
ptember 15, 1776, and the ensuing rout of the demoralized American
oops who had been posted to defend the shore. He writes of Washing-
n's chagrin and fury in attempting to rally his panic-stricken soldiers
lmost to the point of falling, himself, into British hands—and of the
rrow escape from New York of over three-thousand rear-guard Amer-
n troops under Major-General Israel Putnam who slipped past the
itish trap to the safety of northern Manhattan Island only because of
e dilatory tactics of the invading force. Out of this has come the pretty
ory of Mrs. Robert Murray and her tea party on Murray Hill, which
rved to delay the British general and allow Putnam's troops time to
cape. Finally secure on the high grounds north of the Hollow Way
er what Washington personally described as a "disgraceful" retreat,
e Americans engaged the enemy again on the following day and

fought the British advance detachments in a running battle on Harlem Heights, from which they came away with credit to their arms.

Mr. Bliven's treatise, in part, originally appeared in the *New Yorker* and is resultant of his numerous walks around Manhattan Island and his interest in the city as a battlefield. In place of the streets and buildings and asphalt and concrete he sees a pristine countryside of farms and estates, traversed by country roads, across which the tides of battle rolled a long time ago. His story is not new insofar as original research is concerned. He relies completely upon standard works already long known to historians, especially the valuable monograph on the Harlem Heights battle by Henry P. Johnston, but Bliven's account of these two days brings a new freshness to the fighting. He tells his story with verve, vigor, and the imagination of a newspaperman. He is concise, detailed, and accurate, and his book should appeal both to the layman and to the scholar. The publishers are to be congratulated in preserving this story in more durable book form than as a magazine article. The little volume is further enhanced by a goodly selection of contemporary wartime illustrations—principally by Archibald Robertson—which represent Manhattan Island during the struggle for independence.

After Saratoga: The Story of the Convention Army. By William M. Dabney. (Albuquerque: University of New Mexico Publications in History, No. 6, 1954. 90 pages, biblio. $1.00.)

Reviewed by Richard J. Koke.

From far-away New Mexico has come an interesting treatise on the American northeast—the trials of the ill-fated army which General John Burgoyne surrendered to Gates at Saratoga in 1777. In October of 1927 Alexander J. Wall, former Librarian and Director of The New-York Historical Society, published in our *Quarterly* "The Story of the Convention Army, 1777-1783," in which he made no pretense of dealing fully with the subject, and in which he expressed a hope that some day the tale would be told in greater detail. This little monograph by William M. Dabney is the result.

Burgoyne surrendered his army by what was called a "convention" rather than a "capitulation," and because of this it was always subsequently referred to as the "Convention Army." The terms of agreement between the two generals stipulated that the troops were to be allowed to return to England, provided they did not again serve in North America during the conflict, but the Continental Congress, fearful that Burgoyne's soldiers would be used elsewhere in the Empire for garrison purposes and thereby release other contingents for American service, refused to honor the convention and forced the surrendered army to remain captive in America for the remainder of the war.

Dabney's account is an interesting recapitulation of the fortunes ex-

ienced by these troops: their march to Cambridge in the expectation embarking for England, and, after the storm of criticism in Congress, ir enforced peregrinations to Rutland in Massachusetts, Charlottes- e and Winchester in Virginia, and their dispersion in various canton- nts in Maryland, Pennsylvania, Connecticut, and again in Massachu- ts. Paroles, exchanges, deaths, and desertions reduced the Convention my by the end of the war to about one half of the original 5,000 sur- dered at Saratoga. After peace was declared most of them returned England, though some married and settled in the United States.

ms and Armor in Colonial America. By HAROLD L. PETERSON. (Harris- burg, Pa.: The Stackpole Company, 1956. [xii], 350 pages, including Appendix, biblio., index, 300 illus. Quarto. $12.50). [Sponsored and ecommended by The Company of Military Collectors and Historians, Washington, D. C.]

Reviewed by C. OTTO V. KIENBUSCH.

This is the first full-length survey of its subject. It could hardly have n written by anyone else and it could not have appeared until quite ently. Mr. Peterson, research expert for National Monuments, Na- nal Parks Division, Department of the Interior, author of the definitive k on The American Sword and himself a discriminating collector of itary Americana, is uniquely fitted for the ten-year task of assembling material for this handsome volume. His experience at the excavations historic sites, the restoration of landmarks that had fallen into decay the assembling, preparation and installation of exhibits illustrating colonial development, stood him in good stead. From all this stems xtbook that will remain standard for many years.

t is divided into two parts: Book I, Age of Colonization and Ex- ration, 1526-1688; Book II, The French Wars and the Revolution, 9-1783.

The earliest explorers and settlers (the Spaniards in Florida, the nch along the St. Lawrence, the English in Virginia and New Eng- d, the Dutch in New Netherland, the Swedes in the Delaware Val-) found themselves in a hostile environment where fighting for vival was an almost daily occupation. They brought with them the t of military equipment to which they were accustomed. It proved uitable, for here was no open country in which to maneuver against ops drawn up in battle array, but a wilderness in which lurked a dom-seen enemy who refused to expose himself to gunfire as a Chris- gentleman should. The invader learned slowly and by bitter experi- e that armor, though proof to native arrows, was cumbersome for and-run fighting and the crossbows and firearms of his homeland re too slow, too uncertain and too inaccurate for emergency sharp- oting. So, adapting himself perforce to changed conditions he dis-

carded one by one his body plates, his helmet, his less useful weapons and his close-order tactics and did his utmost to go the aborigine one better.

The trouble with his matchlock gun lay in the "match" that set off the charge—a braided cord soaked in a solution of saltpeter that smouldered at the rate of several inches an hour. At night its glow was clearly visible, making ambush difficult and in wet weather it refused to function.

Fortunately some South German genius had invented, as early as 1525, a new mechanism—the wheel-lock. A rough-edged wheel, when released, spun against a piece of pyrites and the resulting sparks ignited the powder in a flash pan, which set off the charge. Since the flash pan was covered until the moment the trigger was pulled the danger of a misfire in wet weather was largely eliminated and the absence of a lighted match made fighting in the dark more healthy. The mechanism of these newfangled guns was more complicated than that of the matchlock, hence more difficult to produce and more expensive. So among settlers very few of whom could afford to own one, their use did not become general till the middle of the seventeenth century. Before the close of that century there came a further improvement—the flintlock. Here a hammer holding a piece of flint struck against a steel surface to produce the spark. From this through many refinements was developed the famous "Kentucky rifle," favorite weapon of frontier marksmen. The pistol, essentially for personal protection or for use by cavalry, was slow in attaining popularity.

So the Indian was driven back from the settlements by men who had given up protective steel, who were equipped with rifles, swords, knives and sometimes with hatchets derived from the native tomahawk. Hand-to-hand, the knife and the hatchet were deadly and they made no sound. It is safe to say that by the time the French wars began the New World had outstripped the Old in the development of arms.

Part II of Mr. Peterson's book deals with the period (1689-1783) of the French wars and the Revolution. The Indian, except on distant frontiers, was no longer an ever-present menace. The forests of the Eastern Seaboard had been cut down. Armies imported from abroad fought on fairly open terrain for vast slices of a continent. They brought with them European equipment and European tactics. At times they met with dismal failure, their leaders refusing to listen to those who had learned by experience. By the time Braddock, for instance, had learned his lesson he was too dead to profit by it. Local regiments began to be organized and trained by European officers. Discipline, the manual of arms, and the Articles of War were drummed into the loosely organized individualists who had developed forest warfare. They were given uniforms, muskets, and bayonets of European pattern and taught to handle artillery. To be sure, all this took time, for the Colonists were a stubborn

t who prided themselves on their flintlock rifles and their functional dearms. Their gunsmiths continued to improve the weight, speed, range id accuracy of the rifle; the foreign smooth-bore musket was never s equal. Many a man refused to become a foreign-style soldier; of such ere Rogers' Rangers. But those who were taken into the new militia ould hardly help becoming regimented after the European model. hey saw French and English officers carry pole-arms as badges of rank, ontoons for the commissioned, halberds for the non-coms. So local acksmiths were ordered to produce the like. Not being skilled armorers eir product was crude. Most of it has disappeared; what little survives cherished by collectors as being among the rarest of military Ameri-na. Of protective armor there remained but a single plate, the metal rget worn at the throat, on which appeared the regimental insignia. s a means of identifying the wearer it was the ancestor of the modern ldier's "dog tag." According to certain portraits some of the "top ass" did wear armor. Among others we have Lord Amherst, painted full battle harness. His suit is of the first half of the seventeenth cen-ry, doubtless one of the artist's studio props, resurrected to give his rdship added glamour.

Mr. Peterson's book is sponsored and recommended by The Company Military Collectors and Historians. The present writer is most heartily accord. Not only is the author's text accurately informative, but it s what is so often lacking, excellent literary style. The Appendix ings to light many valuable documents and the Bibliography could rdly be improved.

he Colonial American in Britain. By William L. Sachse. (Madison: University of Wisconsin Press, 1956. ix + 290 pages, with notes and index. $5.50.)

Reviewed by Philip L. White, *Department of History, University of Texas.*

This is to some extent a study of the backwash to the tide of English migration to colonial America. It is more than that, however, for the thor has studied not only English colonists who returned home to stay, it more particularly colonial Americans who made visits to the mother untry. He sets out to determine who went back to England, for what rpose, and with what reactions.

Those who went back Mr. Sachse has classified in several categories. here were tourists, students, religious leaders, representatives of Amer-n governments and of private agencies, business men, lobbyists and fice-seekers, artists and scientists, political exiles—voluntary and in-luntary.

Why did they go? With considerable oversimplification and some stortion of the author's organizational framework a few major moti-tions can be briefly set forth. Tourists went to see and savor some-ing of which they had heard interesting and admiring accounts. Stu-

dents, especially from the Anglican gentry of the Southern colonies, went to become "gentlemen" with the authentic stamp of English secondary or college education—sometimes both. Religious leaders went for various reasons: Puritans chiefly to bolster the Puritan cause in the Civil War; Anglicans (150 in the colonial period) to become ordained; Quakers to inspire and to be inspired by communion with English Friends. Agents were sent to England to promote the interests of particular governments (local as well as provincial) and to solicit funds for educational institutions. Business men set forth in pursuit of debtors, or broader business experience, of the lucrative opportunity of handling London business for American merchants and planters. Lobbyists and office seekers journeyed to the seat of empire in the hope of advancing their interests by personal contact with the appropriate British authorities. Scientists sought recognition and intellectual stimulation; artists wanted competent professional training and criticism as well as a more appreciative society. Political exiles were forced out by Puritan intolerance in the 17th century, by the revolutionary movement after 1765.

The reactions of American visitors to Britain are more difficult to catalogue. On the whole the American visitor tended to be an Anglophile. He liked and studiously tried to copy English manners, fashions, and customs as well as economic, political, scientific and artistic ideas. He was prone to regard American society as terribly primitive and uncultured in comparison with English. By the time of the Seven Years' War American visitors were becoming more self-consciously American rather than provincial in identification. They were more inclined then to find England culturally effete, full of social, political and economic evil while America was both more vigorous and virtuous.

How well has Mr. Sachse done his job? He has certainly read widely in both published and manuscript material—witness 65 pages of notes to 207 pages of text. He does seem to have missed the Morgans' book on the Stamp Act crisis; his account of the case of Martin Howard, a political refugee by virtue of his defense of the Stamp Act, is inaccurate. Readers of *The New-York Historical Society Quarterly* would observe that he has followed the unreliable Aitken genealogy of the Beekman family in asserting mistakenly that Gerard G. Beekman, one of the principal subjects of the reviewer's recently published work on the Beekman family, made his commercial career in Liverpool rather than in New York. These are matters of little consequence. More serious is the vague but powerful impression that Mr. Sachse has somehow missed something of importance. One wishes that he had worked as hard at *analyzing* the attitudes of Americans who journeyed to Britain as he did at *reporting* who went and what he did. There are many interesting —and some not so interesting—accounts of the activities or various types of American sojourners in Britain. This reviewer found no important conclusions which were not already well known.

The Province of West New Jersey, 1609-1702: A History of the Origins of an American Colony. By JOHN E. POMFRET. (Princeton: Princeton University Press, 1956. xii + 298 pages, index, map. $5.00.)

Reviewed by NICHOLAS B. WAINWRIGHT, *Research Librarian, Historical Society of Pennsylvania.*

In his summation of the history of the Province of West New Jersey, Mr. Pomfret comments: "In the West Jersey proprietary one looks in vain for unique economic or commercial forms or for transcending esthetic, intellectual, or educational achievements. One finds, in large measure, a simple system of land ownership and a rural society based upon the family unit." Consequently, the history of the province is told in terms of political organization and disorganization, and in the distribution of land.

While opening chapters ably describe the Dutch and Swedish occupation and the English conquest, the major contributions deal with the subsequent activities of John Fenwick, the Quaker colony, and the colony's eventual disintegration and surrender to the Crown in 1702. The relationship between William Penn and Fenwick is set straight, and exhaustive detail is lavished on the identification of the original Quaker proprietors and their land holdings.

The basic political concepts of the province, Dr. Pomfret finds, were derived from Quaker ideology, which also set the pattern for a way of life: "The cohesive force in West Jersey society throughout the colonial period was the religious, not the material one." Dr. Pomfret has made a worthy addition to the Princeton History of New Jersey series.

Dutch and Swedish Place-Names in Delaware. By A. R. DUNLAP. (Newark, Del.: University of Delaware Press for The Institute of Delaware History and Culture, 1956. [6] + 66 pages, indexed. Paper cover, $1.00; cloth, $2.00.)

Reviewed by CHARLES E. BAKER.

One hundred and thirty-two geographical names of pre-1665 origin in Swedish or Dutch Delaware, plus their numerous variants, are listed and discussed in this excellent monograph. Of these, the Swedes contributed 40%, the Dutch 60%, while 13% survive in present usage. Since Delaware was administered from New Amsterdam during the final decade before the English conquest, many of these names recur in the literature of colonial New York.

An illuminating Introduction and a lengthy List of Works Most Frequently Cited (mainly publications of contemporary documents, 17th-century maps, and a few manuscript collections) precede the main body of the work—an alphabetical listing and discussion of the individual names. The entries in this list are arranged for the most part according to

the earliest known name-forms, though some appear with an asterisk in the form now still employed, but all variants and mutations can be found in the index. Each entry gives the reason why the name was originally adopted (to describe the topography, to identify the place with some explorer, patentee, settler, or official of the area, to commemorate some Old World personage or place, or to indicate some historical occurrence on the spot); cites the important variants and metamorphoses of the name (was it delicacy that prompted Professor Dunlap to omit the familiar English versions of "Whore Kill" or "Whore's Creek" from his scholarly discussion of "Hoeren-Kil"?); indicates when obsolete names became so; locates as nearly as possible the place named —in short, provides a brief history of the name, with citation of sources and dates of usage.

Altogether this is a useful, scholarly, interesting, original study deserving of a place in every map room and library of Colonial history.

Pioneer Painters of Indiana. By WILBUR D. PEAT. (Indianapolis: Art Association of Indianapolis, 1954. xix + 254 pages, 85 illus., biblio., alphabetical roster of artists, index. $7.50.)

Kentucky Ante-Bellum Portraiture. By EDNA TALBOTT WHITLEY. (Richmond, Va.: Whittet and Shepperson, for The National Society of the Colonial Dames of America in the Commonwealth of Kentucky, 1956. xii + 848 pages, 300 illus., notes on artists, biblio., indexes. $15.00.)

Reviewed by DAVID H. WALLACE, *co-author of* The New-York Historical Society's Dictionary of Artists in America 1564-1860 (*Yale University Press, 1957*).

If the term "primitive" ever had any validity as a descriptive term in American art, constant misuse has long since rendered it almost meaningless. Fortunately, though the craze for collecting so-called primitives continues unabated, students of American painting have been busy laying the foundations for a clearer understanding of what they really are. It becomes increasingly apparent that very few early American painters can truly be classified as "primitives," that is, artists whose lack of academic proficiency is outweighed by an intuitive sense of decorative form or color harmony. Few indeed, among the trained as well as the untrained, are the individuals who are endowed with this artistic sense. The great majority of America's early painters did not possess it.

A classic example of the absurdity of much of this labelling is provided by the case of William Matthew Prior, an itinerant portraitist of the mid-nineteenth century. As Mrs. Nina Fletcher Little has pointed out, Prior worked in two widely different styles concurrently. If the sitter could afford it, he could turn out an acceptable portrait of near-academic quality; if the sitter, on the other hand, wanted to pay less, Prior obligingly produced a portrait in the flat, linear style usually

sociated with "primitives." We must, it is clear, know something out the artist before we can classify his work.

It is in this connection that the study of American art at the local or ate level assumes great importance. Only through exhaustive research old newspapers, family records, and other contemporary sources, cluding of course the paintings themselves, can we come to know mething about the multitudes of minor artists whose work is now nbraced in the "primitives" market. Not every minor painter deserves monograph or article to himself; in most cases not enough information uld be uncovered to justify it. Regional studies provide the best eans of bringing such material into print and they have the additional vantage of placing it within a significant frame of reference. Two idely different ways of handling such regional studies are represented the two works here under review.

In his *Pioneer Painters of Indiana* Wilbur D. Peat, Director of the hn Herron Art Institute of Indianapolis, has attempted two things: a rvey of the development of artistic activity in the important towns d regions of Indiana from territorial days up to 1885, and a study of e individual careers of all the known painters active in Indiana during at period. The dual purpose of the book interferes with its readability. he geographical arrangement unfortunately cuts across the biographies artists who moved about the State, as most of them did, and makes difficult to get an over-all view of tendencies in the State at any one rticular point in time. For readers anxious for information on the tists, however, the difficulty is relieved by a good index and an alpha- tical roster of artists which gives for each a brief chronology.

Aside from its rather disconcerting arrangement, Mr. Peat's book de- rves the highest praise. The author has not only been an assiduous col- ctor of information, he has also studied hundreds of paintings with a itical eye, interpreted his wealth of material thoughtfully, and provided with a thoroughly sensible introduction devoid of stereotyped ideas out art on the frontier. The illustrations, of which there are eighty-five, uminate the text and are generally of high quality as reproductions. *oneer Painters of Indiana* is a work of real importance both to the udent of American art and to the student of frontier life.

Mrs. Whitley's *Kentucky Ante-Bellum Portraiture* is a regional study n an entirely different plan. It is a picture book primarily, designed to ace permanently on record three hundred early portraits (none later an 1865) now owned by Kentuckians. Their present ownership rather an their place of origin has been the governing factor in the selection, hich accounts for a number painted outside the State and some of per- ns not directly linked with the State's early history. To the National ciety of the Colonial Dames of America in the Commonwealth of entucky and to Mrs. Whitley much credit is due for their foresight collecting and publishing photographs of these early portraits. Illus-

trating as it does the work of seventy-four artists of varying merit and fame, as well as a wide variety of costume details valuable for the dating of other portraits, this volume will be permanently useful to art researchers all over the country, though its usefulness would have been enhanced by better half-tone reproductions. Biographical sketches of the subjects and notes on the history of each portrait will also be helpful to compilers of checklists of artists represented.

To students of the history of American painting perhaps the most valuable part of this volume is the 189-page section, "Notes on Artists." In compiling these notes on more than 400 painters who worked in Kentucky and neighboring States or whose work was brought to Kentucky by early settlers, Mrs. Edna T. Whitley has added a vast amount to our knowledge of artistic activity in the early West. Much of it, too, comes from original sources hitherto untapped or only sporadically used, such as directories, census records, exhibition catalogues, and newspapers. Although some of these sources are indicated in the "Notes" or can be deduced from the nature of the information given and some are listed separately in the bibliography, it would have been helpful to subsequent researchers if documentation had been provided with each entry in the "Notes." Additional aids to the reader are the three indexes: to artists whose work is reproduced in the portrait section, to persons mentioned in that section, and to early homes and forts.

From both *Pioneer Painters of Indiana* and *Kentucky Ante-Bellum Portraiture* students of American art, especially of itinerant painting on the frontier or just behind it, will be able to learn a great deal. It is to be hoped that other States will soon be covered similarly.

Painting in America; The Story of 450 Years. By E. P. Richardson. (New York: Thomas Y. Crowell Company, 1956. xiii + 447 pages, illus., biblio., index. $10.00.)

Reviewed by Harold E. Dickson, *Pennsylvania State University.*

It is a pleasant task to welcome in a review another admirable survey of American painting, one that is a product of the matured thinking of a writer who has previously made important contributions to the field. Actually, E. P. Richardson, who directs The Detroit Institute of Arts, has once before traversed this road in *The Way of Western Art, 1776-1914* (1939), in which he briefly treated the art of this country as an integral part of the traditions of the Western World. Having since published *American Romantic Painting* (1944) and *Washington Allston, a Study of the Romantic Artist in America* (1948), he returns now with increased knowledge and experience to a panoramic study of painting in America, from the time of its entry "first as a craft, serving practical purposes" in the hands of explorers and the early missionaries, through its subsequent developments as craft and profession in the Colonies and

e United States, a fascinating story that is told here with fresh in-
ght and perception.

Mr. Richardson writes in lean, uncluttered sentences, not laboring
s points, and he thus manages to convey a generous quantity of always
rtinent information. Moreover, he has the good historian's ability to
scern patterns in the mass of materials and to present these with clarity
d logic.

Chapter titles through the first half of the book—*e.g.*, "The Baroque
America," "The Rococo in America," "Neoclassicism, the Ideal and
e Real"—voice the writer's theme of close relationship between pro-
ssional painting in Europe and that in America. At the same time,
e role of the "untrained professional," of greater significance here
an abroad, is not underestimated.

The American art world had successively three capitals: Boston, for
e Baroque-Rococo period; Philadelphia, for post-Revolutionary Neo-
assicism; New York, for the Romantic era and modern times. Mr.
ichardson is adroit in his handling of the artistic milieu, not only in
aces, here and abroad, where painting flourished, but in social and
tellectual fields where multiple factors conditioned the growth of the
ts.

It is not too surprising in a work by this author to find what amounts
a rehabilitation of American Romantic painting of the ante-bellum
neteenth century. Without at all overstating his case he has in three
cellent chapters synopsized the careers of artists, some of whom have
een too little understood in our century, has presented his concept of
national art movement that "retained as its base a sense of kinship
ith man and with the earth," and has made clear the ways in which
is movement differed from its European parallels.

Later in the same century a more cosmopolitan generation, "confident
its own superiority to the old, provincial, romantic America," placed
reater value on style than on content, and therefore, Mr. Richardson
elieves, painting became less firmly rooted in our soil.

In his search for main trails in the thicket-growth of twentieth-century
inting Mr. Richardson surveys the ground between the horizons of
alism and idealism. Because he is not lifted off his feet by the present
rge of non-objective art ("the term was clumsy enough to become
opular"), this last part of his book will hardly be regarded by the
ant garde as a final word on the subject.

But Mr. Richardson is a man of opinion who is not opinionated. And
we cannot always agree with his viewpoint it is to his credit that he
ways has one, honestly arrived at and unequivocably stated. This
akes his book stimulating reading and assures it a place on the ever-
owing list of well-considered studies of American art.

The book is attractive in format, and its 189 illustrations, including 17
olor plates are of ample size and for the most part well reproduced.

Charles Evans Hughes and American Democratic Statesmanship. By Dexter Perkins. (Boston: Little, Brown and Company, 1956. xxiv + 200 pages, index. $3.50.)

Reviewed by Philip L. White, *Department of History, University of Texas.*

The career of Charles Evans Hughes is certainly unique in American history. Who else has been Governor of New York, Republican nominee for President, and both Associate Justice and Chief Justice of the Supreme Court? His services to the nation make it indeed appropriate that he be included in the Library of American Biography, a "new series of short biographies of distinguished Americans," edited by Oscar Handlin.

Evaluation of his career has been facilitated in particular by two studies which appeared in 1951: a two-volume biography by Merlo J. Pusey and a study of Hughes and the Supreme Court by Samuel Hendel. Dexter Perkins, well-known student of American diplomatic history whom Mr. Handlin selected to write the present volume, has relied much on these works in attempting to summarize and evaluate his subject—a man who, according to Hendel, has "eluded simple and unequivocal characterization" with great success. Mr. Perkins has done better, the reviewer believes, at the difficult job of characterizing Hughes, than he has at evaluating his role in American history. There is evident justification for the admonition which Perkins once directs to himself to avoid "indiscriminate eulogy"; it is significant that he never found it necessary to warn himself of the danger at the other extreme.

After achieving recognition as a New York lawyer, Hughes began his public career at the age of 43 by accepting the job of investigating gas and electric utility frauds. Soon after this assignment he undertook a similar investigation of insurance companies. His record in these efforts, plus the backing of Theodore Roosevelt, enabled him to win election as Governor of New York. In that office he followed through on his earlier investigations by securing the establishment of regulatory commissions with power to fix utility rates which were not subject to court review. Few would be inclined to dispute Mr. Perkins' contention that in this phase of his career Hughes contributed to a major advance in the social control of business.

Hughes served two terms as Governor of New York (1906-08; 1908-10), but he achieved no other success comparable to that in the field of utility regulation. He had considerable trouble with the "bosses" of his party and Perkins suggests that this accounts in part for TR's refusal to push him for succession to the Presidency in 1908. In any case William Howard Taft, as Roosevelt's political heir, appointed Hughes an Associate Justice of the Supreme Court in 1910.

On the bench Hughes added further lustre to his reputation. Progress in social welfare legislation owed something to his presence on the Court.

did protection of civil liberties. His most distinguished service in is period, however, was in winning Court acceptance for a broadened terpretation of the Federal government's power to regulate interstate mmerce.

Hughes was induced to resign from the Court in 1916 to run against esident Wilson. His decision has been much criticized; few in fact d better stated the case for keeping the Supreme Court out of politics an had Hughes himself in 1912 when his candidacy had also been ggested. His management of the campaign was inept; his speeches fered little that was constructive. He himself seems to have entertained later years the thought that it was perhaps just as well that Wilson on.

As a private citizen for the next four years Hughes jeopardized his pularity in two important ways. He defended successfully on appeal the Supreme Court the Republican Senatorial nominee from Michigan, ruman Newberry, who had been convicted of violating the Federal rrupt Practices Act by lavish expenditures in his primary battle with enry Ford. He alienated followers too by his vigorous attack upon e New York legislature for its ousting of duly elected representatives ho belonged to the Socialist Party. "I understand," he wrote, in words hich we do well to ponder today, "that it is said that Socialists consti- te a combination to overthrow the Government. The answer is plain. public officers have any evidence that any individuals . . . are plotting volution . . . , let the evidence be laid before proper authorities and vift action be taken for the protection of the community. . . . I count it serious mistake to proceed . . . against masses of our citizens by denying em . . . action by the ballot box and through duly elected representa- ves in legislative bodies."

These offenses against public prejudice, further indications of a po- ical insensitivity already well documented, apparently precluded any rious consideration of Hughes as standard-bearer for the Republicans 1920. After the boys in the back room had picked Harding, however, ughes pitched in dutifully to help elect him. A convinced opponent collective security, Hughes attacked Wilson's League of Nations on at point, but the famous appeal of 31 Republicans to elect Harding *and* ke the United States into the League was probably, according to erkins, the work of Hughes. His reward for campaign work was the p position in the Harding cabinet.

Perkins believes that as Secretary of State, Hughes deserves the rating corded him by most experts as about third best (behind John Quincy dams and William H. Seward) in our history. One might quarrel with is ranking insofar as it concerns Hughes' successors; the verdict on me of them is not yet final. That one cannot dispute the ranking with spect to Hughes' predecessors, however, is not so much an accolade to ughes as an indictment of the competition. What was there after all

of lasting value which Hughes achieved? The armaments limitation? The settlement of war debts and reparations? On the other hand how will history judge Hughes on his attitude toward the League of Nations, toward intervention in Latin America, toward the protective tariff, toward non-recognition of the Soviet Union? Of course he reflected American opinion of his time on these problems, but it seems at least plausible to argue that the United States would be better liked abroad, that the world would be farther along the road to international harmony today, if Hughes had been less content in these respects to represent the United States in the spirit of a lawyer arguing for his client's case and had tried harder to win public acceptance for more enlightened policies. It seems difficult to this reviewer to avoid the conclusion that, with the exception of his administrative reorganization of the Department, the major achievements of Secretary of State Hughes were illusory, that his diplomatic record is more the story of neglected opportunities than of significant progress.

As Chief Justice of the Supreme Court from 1930 to 1941, it seems to the reviewer, Hughes has a more valid claim to greatness. His decisions, as Perkins notes, were often somewhat sophistical. Before 1937 he did join often with the bitter-end conservatives in invalidating New Deal legislation of which some was later found to be quite constitutional. But he had a leading role in inaugurating the series of decisions which has done so much to elevate the status of the American Negro. Still more important was his role in the epic struggle of 1937. He was instrumental then in defeating the "court-packing" plan; he was instrumental also in swinging the Court into more liberal positions on social welfare legislation. In so doing he not only helped to validate major social reforms; he also helped to enable our cumbersome political system to survive a constitutional crisis which, if less discreetly handled, could have damaged it severely. He proved the wisdom of the often-quoted statements to the effect that the constitution is what the judges say it is and that the justices read the election returns.

How, in conclusion, is Hughes to be characterized? He was a zealous defender of civil liberties. This is a role generally considered liberal, but it is in reality conservative except in relation to the winning of civil liberties for groups of people, such as Negroes, which had traditionally been denied them. Hughes helped somewhat cautiously to increase the power of the Federal government, especially in the areas of economic regulation and social welfare legislation. In foreign policy, on the other hand, his influence was generally against innovation. Was he then a conservative or a liberal? At times he certainly could have been considered a very cautious liberal. On the whole, however, it seems more appropriate to classify him as a responsible conservative who recognized that successful defense of truly important values often requires innovation on a modest scale.

RECENT ACCESSIONS

GIFTS

PHOTOGRAPH album of the Class of 1867, West Point; nine other albums of West Point men and members of the Townsend, Bayard and Barber families; seven miscellaneous prints and photographs, and twenty-seven books, pamphlets, and periodicals. *Gift of Mr. Thomas H. Barber.*

pers of James DeLancey (1732-1800), eldest son of Lieut.-Gov. James DeLancey, including accounts of craftsmen, with estimates, cost of labor and materials, etc.; estimate of damage done to the DeLancey home by the British; and miscellaneous papers, *c.* 1760-1800, relating to confiscated lands of the DeLanceys, recovery of dower rights of DeLancey's widow, and other papers of the DeLancey heirs. *Gift of Mr. Anthony Barnes.*

l portrait of Cortlandt F. Bishop as a child by W. Bouguereau, 1876. *Gift of Mrs. Cortlandt F. Bishop and Mrs. Shirley Falcke.*

anuscript enlistment list of the crew of the U.S.S. *Constitution*, 1826–28; two log books of the British ship *Repulse*, 1811-13; and two Commonplace Books of William Leigh Pierce, 1810-13. *Gift of Mr. Peter H. Brandt.*

he New-York Packet and the American Advertiser, Fish-Kill (New York), printed by Samuel Loudon, February 15, 1781. *Gift of Mrs. George Connelly.*

iniature of Amy Eleanor Harvey (1803-1895), grandmother of the donors, by George Harvey, 1831; two miniatures, of George and Amy Harvey as children, and of "Aunt Catherine." *Gift of Mrs. Calvin Crocker and Mrs. J. L. Stockton.*

ass-bound mahogany combination lap desk and shaving case which belonged to Robert Lenox (1759-1839), great-great-great-grandfather of the donor. *Gift of Mr. Robert Lenox Dwight.*

ver tablespoon made by W. I. Tenney, ladle made by Otto de Parisien, and teapot made by Garret Eoff, which belonged to Teunis and Catherine Van Winkle of New York City, great-great-grandparents of the donors. *Gift of Miss Louise Maunsell Field and Mrs. F. Kennett Drisler.*

randfather clock which belonged to General Philip Schuyler; gold-finished French clock presented to Richard Harison; pencil portrait of Alexander Hamilton by G. Fairman; commission of Richard Harison as Attorney of the District of New York, signed by George Washington, September 26, 1789, with letter of transmittal dated September 30, 1789; four letterbooks of Richard Harison, 1790-1855, and manuscript catalogue of books in his library, *c.* 1796; two diaries of

William Henry Harison, 1858 and 1859; watercolor plans of Trinity Church, Morley, St. Lawrence Co., N. Y., by Richard Upjohn, 1849; and two volumes. *Gift of Miss Lucille de Luze Foley, from the Estate of Miss Elizabeth Harison (presented in memory of Miss Harison and her brother, William Harison, grandchildren of Richard Harison).*

A Voyage To the South Sea, Undertaken . . . by Lieutenant William Bligh . . . (London: 1792); *An Account of the Pelew Islands . . . from the Journals . . . of Captain Henry Wilson . . .*, by George Keate (London: 1789); nineteen other books. *Gift of Henry O. Havemeyer, Esquire.*

Wooden box decorated with cut-outs from trade papers made by the donor's great-grandmother, Eliza Miles, of Albany, *c.* 1825-30; bull's-eye magnifier from a pewter whale oil lamp; IKE lapel button. *Gift of Mr. John V. Irwin.*

Pen-and-ink sketch of *Old Hell Gate Ferry House*, by B. Lander, 1867; *Almanack for the Year 1783; with a list of the Army serving in North America;* manuscript diary kept by Lieut. Bernhard de Wiederhold, Aide-de-Camp, Third Brigade, Hessian Troops, with a Plan of the City of New York, and Wiederhold's patent of nobility, 1804 (with original seal); a collection of 1,527 early American sporting books, pamphlets and periodicals, including: *The American Field*, 1890-1901; *American Turf Register*, 1829-1844; *The Angler's Club Bulletin*, 1921-1956; *The Cabinet of Natural History*, published by J. & T. Doughty, Philadelphia, 1830-1832; *Forest and Stream*, 1874-1914; *Pennsylvania Angler*, 1932-1955; *The Spirit of the Times*, 1848-1853 and 1890; *The Turf, Field and Farm*, 1867-1894; *The American Angler's Guide*, by John J. Brown (New York: 1845); *Salmon Fishing on the Grand Cascapedia*, by Edmund W. Davis (New York: 1904); *Henry Howard*, by J. H. Ingraham (Boston: 1845); *Report . . . of Samuel L. Mitchill on the Fishes of New-York* (New York: 1814); *The Opinion of the Circuit Court of New Jersey on . . . Fishery in the River Delaware . . .* (Philadelphia: 1831); and *The Arte of Angling, 1577* (Princeton, N. J.: 1956). *Gift of Mr. Carl Otto von Kienbusch.*

Etched portrait of Calvin Tomkins by Edith Nankivell, 1921; etching of the Grolier Club Library by J. T. Arms; four engraved plates illustrating "Manual Exercise" (London: 1790) and three other 18th-century engravings; Arms and Flag of the British Empire; two editions of a history of the First Troop Philadelphia City Cavalry (1874 and 1915); *Old France in the New World*, by James Douglas; *New York*, for the year 1927, published by New York University; and photograph of Class of 1883, New York University. *Gift of Dr. LeRoy E. Kimball.*

Oil painting, "The Canyon" by Joseph Jefferson, the actor, 1898. *Gift of Mr. Philip Lustig and Mr. Theodore Lustig.*

The Pennsylvania Gazette, Philadelphia, printed by Benjamin Franklin,

49½ issues, April 3, 1735—March 11, 1736, bound in one volume. *Gift of Mrs. Irving McKesson.*

Collection of maps, letters, deeds and documents pertaining to the Ogden Land Company in Western New York, and miscellaneous papers of the Ogden family, including papers relating to the French Spoliation Claims. *Gift of Mr. Alfred Ogden.*

Letter of General James Clinton to his wife, dated "Jochums Farm" [Joachim Van Valkenburgh's farm near Oneonta, N. Y.], Aug. 10, 1779, telling of his plans to meet Col. Pawling's troops, during his expedition against the Iroquois. *Gift of Dr. Irving S. Olds.*

Sepia pastel of Daniel Parish (1842-1914), officer and patron of the Society; lithograph of his residence in New York City; engraving of Jonathan Mayhew Wainwright, D.D., Bishop of New York. *Gift of Mr. Edward C. Parish.*

"Bull Moose" campaign broadside: "Teddy [Roosevelt] will walk on the water of Lake Michigan. . . ." *Gift of Mr. John E. Parsons.*

The Poet of Christmas Eve: A Life of Clement Clarke Moore, 1799-1863, by Samuel White Patterson (New York: 1956). *Gift of the author.*

Reverse painting on glass of Major General John Sullivan (1740-1795); four mahogany Chippendale side chairs; collection of 76 pieces of Worcester porcelain of the Dr. Wall period; equestrian silhouette of Col. Henry Ludington, Seventh Regiment, Dutchess County Militia, 1777, by F. C. [Felix Collins?]. *Gift of Dr. Edmund Astley Prentis.*

Miscellaneous correspondence of John Romeyn Brodhead relating to the *Documentary History of New York State. Gift of H. S. H. Princess D. Radziwill (née Lida Lacey Bloodgood).*

Mahogany desk said to have been the one on which Clement C. Moore wrote "The Night Before Christmas" on December 23, 1822, at his home in West 24th Street; Map of Lansing Farm, 1868. *Gift of the Estate of Mrs. Blanche Austin Rockhill.*

Ferrotype of Mr. and Mrs. Augustus Van Horne Stuyvesant, Sr., in a horsedrawn carriage. *Gift of Miss Margaret Steward.*

Collection of fifteen miniatures, including six French and Spanish Governors of Louisiana, Mrs. James Madison, Washington, Burr, Clay and Audubon; *Bibliography of Texas, 1795-1845: Part II—Mexican Imprints Relating to Texas, 1803-1845*, by Thomas W. Streeter. *Gift of the author.*

Collection of furnishings from the Verplanck Mansion at 3 Wall Street (*c.* 1750-1822) including: carved and gilded mirror, mahogany wine cooler, knife box, silver tea service made by William G. Forbes, tankard made by Abraham Skinner, silver-hilted dress sword, twenty pieces of Chinese Export porcelain, four Chippendale-style chairs, oil portrait of Rev. John Rodgers (1727-1811) by an unidentified artist; five-pound note, New York, February 16, 1771, signed by W. Franklin and Samuel Verplanck; five silhouettes, of Gulian Verplanck

(1751-1799), Mrs. Gulian Verplanck (Cornelia Johnstone), and others; lithograph by Currier & Ives of "Washington's Headquarters, 1780," Newburgh, New York; a manuscript map of land along the Hudson River below Poughkeepsie granted to Francis Rumbout, Jacobus Kip and Stephanus Van Cortlandt, June 12, 1756, and fifteen other maps of the Verplanck estate and other lands in Dutchess County; diploma of Gulian Verplanck from King's College, 1768, signed by Myles Cooper; five letters from Gulian Verplanck to his brother, Samuel Verplanck, 1773-75; *The Principles of Latin Grammar* by James Hardie (New York: 1781); first edition of Washington Irving's *A History of New York, by Diedrich Knickerbocker*, 2 vols. (New York: 1809); and ninety other books, pamphlets and periodicals from the library of the late Bayard Verplanck. *Gift of Mrs. Bayard Verplanck in memory of her husband.*

PURCHASES FOR THE LIBRARY

The Albany Argus, Albany, N. Y., July 2, 1813.

A.L.S., dated Roxbury, March 25, 1708/9, from Gov. Joseph Dudley of Massachusetts to Wait Winthrop and John Leverett, giving instructions for their negotiations with Gov. Lovelace of New York.

A.L.S., Marquis du Bouchet to Horatio Gates, dated L'Orient, July 16, 1784.

A.L.S., Joseph Russell to G. W. Lumain, dated July 26, 1837, Troy, N. Y., written on the Redford [Clinton Co., N. Y.] Glass Company's price list.

The Artists of America, by C. E. Lester (New York: 1846).

Eight hand-colored views of New York and New Jersey, lithographed by Endicott from drawings by J. W. Hill, 1834.

Group of twenty engravings (18 by C. B. J. F. de St. Mémin), of members of the Eighth Congress, 1803-1805.

Inventory of the estate of Dr. David Hosack (1769-1835), dated January 5, 1836.

Manuscript journal of a voyage from New York to San Francisco in the brig *Belfast*, April 6, 1848-Sept. 21, 1848.

"Matteawan, Manufacturing Village, Near Fishkill Landing, N. York," engraving by J. Hill after the drawing by O. Neely, 1832.

Mezzotint engraving of Major General John Sullivan (1740-1795), published by Thomas Hart (London: 1776).

Official Report of the Trial of Henry Ward Beecher, by Austin Abbott, 2 vols. (New York: 1875).

Papers of James E. Kelly (1855-1933), illustrator and sculptor, consisting of his correspondence, sketches, research notes, records of interviews, etc.

Receipt book, 1788-1812, of Peter Bonnett, tanner, of New York City.

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William Smith, *The History of the Late Province of New-York, from Its Discovery to the Appointment of Governor Colden, in 1762* (1830). 2 vols. totalling 780 pp., $15.00.

Thomas Jones, *History of New York during the Revolutionary War, and the Leading Events in the Other Colonies at That Period* (1879). 2 vols. totalling 1555 pp., illus., index, $15.00.

Dorothy C. Barck, ed., *Letters from John Pintard to His Daughter, Eliza Noel Pintard Davidson, 1816-1833* (1904-41). 4 vols. totalling 1386 pp., illus., index, $12.00.

Donald A. Shelley, *Catalogue of American Portraits in The New-York Historical Society* (1941). viii+374 pp., 430 illus., indexes, $1.50.

William Sawitzky, *Matthew Pratt, 1734-1805: A Study of His Work* (1942). x+103 pp., 43 plates, index, $5.00.

Harold E. Dickson, *John Wesley Jarvis, American Painter, 1780-1840, With a Checklist of His Works* (1949). xx+476 pp., 105 illus., index, $10.00.

Silver & Bolton, *History Written with Pick and Shovel: Military Buttons, Belt-Plates, Badges, and Other Relics Excavated from Colonial, Revolutionary, and War of 1812 Camp Sites by the Field Exploration Committee of The New-York Historical Society* (1950). xiv+320 pp., 218 illus., index, $3.50.

Mary Bartlett Cowdrey, *National Academy of Design Exhibition Record 1826-1860* (1943). 2 vols. totalling 680 pp., index, $6.00.

Mary Bartlett Cowdrey, *American Academy of Fine Arts and American Art-Union 1816-1852*, with a history of the Academy by Theodore Sizer, of the Art-Union by Charles E. Baker, and a Foreword by James Thomas Flexner (1953). I: *Introduction*, xiv+311 pp., illus.; II: *Exhibition Record*, 504 pp., frontis., index; 2 vols., $7.50.

Rita Susswein Gottesman, *The Arts and Crafts in New York 1726-1776* (1938). xviii+450 pp., index, $3.00.

Same, *1777-1799* (1954). xix+484 pp., illus., index, $4.00.

Dr. W.G. Vail, *Knickerbocker Birthday: A Sesqui-Centennial History of The New-York Historical Society 1804-1954* (1954). xix+547 pp., 180 illus., index, $6.00.

Theodore Bolton and Irwin F. Cortelyou, *Ezra Ames of Albany: Portrait Painter, Craftsman, Royal Arch Mason, Banker, 1768-1836; And a Catalogue of His Works* (1955). xx+398 pp., 120 illus., index, $4.95.

Philip L. White, *The Beekmans of New York in Politics and Commerce 1647-1877* with an Introduction by Dr. Fenwick Beekman (1956). xxxi+705 pp., 57 illus., index, $10.00.

Philip L. White, ed., *The Beekman Mercantile Papers 1746-1799* (1956). 1485 pp. in three vols., $25.00.

NOTE: Upon request, a complete catalogue of the Society's publications, with prices for those still in print, will be provided.